



DELHI UNIVERSITY
LIBRARY

DELHI UNIVERSITY LIBRARY

Cl. No. 0:1M09x

146.2

Ac. No. 62193

Date of release for loan

This book should be returned on or before the date last stamped below. An overdue charge of 0.5 nP. will be charged for each day the book is kept overtime.

26 MAY 1974

15 SEP 1977



THE COMPLETE
POEMS AND STORIES
OF
EDGAR ALLAN POE

The Complete
POEMS AND STORIES
OF
Edgar Allan Poe

WITH SELECTIONS
FROM HIS CRITICAL WRITINGS

WITH AN INTRODUCTION AND EXPLANATORY NOTES BY
ARTHUR HOBSON QUINN

TEXTS ESTABLISHED, WITH BIBLIOGRAPHICAL NOTES, BY
EDWARD H. O'NEILL

ILLUSTRATED BY
E. McKnight Kauffer

V O L U M E I I



New York Alfred A Knopf · 1946

Copyright 1946 by Alfred A. Knopf, Inc. All rights reserved. No part of this book may be reproduced in any form without permission in writing from the publisher, except by a reviewer who may quote brief passages or reproduce not more than three illustrations in a review to be printed in a magazine or newspaper. Manufactured in the United States of America. Published simultaneously in Canada by The Ryerson Press.

FIRST BORZOI EDITION
PUBLISHED BY ALFRED A. KNOPF, INC.

C O N T E N T S

VOLUME I

I.	INTRODUCTION	PAGE 3
II.	POEMS	
1	Tamerlane	15
2	Song	21
3	Dreams	22
4	Spirits of the Dead	23
5	Evening Star	24
6	A Dream within a Dream	24
7	Stanzas	25
8	A Dream	26
9	"The Happiest Day — the Happiest Hour"	27
10	The Lake: To _____	27
11	Sonnet — To Science	28
12	Al Aaraaf	29
13	Romance	39
14	To _____	39
15	To the River _____	40
16	To _____	40
17	Fairy-Land	40
18	To Helen	42
19	Israfel	42
20	The City in the Sea	44
21	The Sleeper	45
22	Lenore	47
23	The Valley of Unrest	47
24	The Coliseum	48
25	To One in Paradise	49
26	Hymn	50
27	To F. _____	51
28	To F. _____s S. O. _____d	51
29	Scenes from "Politian" (an Unpublished Drama)	51
30	Bridal Ballad	66
31	Sonnet — To Zante	67
32	The Haunted Palace	67

33	Sonnet — Silence	PAGE 68
34	The Conqueror Worm	69
35	Dream-Land	70
36	The Raven	72
37	Eulalie — A Song	75
38	A Valentine	75
39	To M. L. S. _____	76
40	Ulalume — A Ballad	76
41	An Enigma	79
42	To _____	80
43	To Helen	80
44	Eldorado	82
45	For Annie	83
46	Sonnet — To My Mother	85
47	Annabel Lee	86
48	The Bells	87
49	Elizabeth	90
50	Serenade	90

III. TALES

1	Metzengerstein	93
2	The Duc De L'Omelette	100
3	A Tale of Jerusalem	103
4	Loss of Breath. A Tale Neither In nor Out of "Blackwood"	106
5	Bon-Bon	116
6	Ms. Found in a Bottle	128
7	The Assiguation	136
8	Berenice	145
9	Morella	152
10	Lionizing	156
11	Hans Phaall	160
12	King Pest. A Tale Containing an Allegory	195
13	Shadow — A Parable	204
14	Four Beasts in One — The Homo-Cameleopard	206
15	Mystification	213
16	Silence — A Fable	219
17	Ligeia	222
18	How to Write a Blackwood Article	234
19	A Predicament	241
20	The Devil in the Belfry	248

Contents

ix

21	The Man That Was Used Up. A Tale of the Late Bugaboo and Kickapoo Campaign	PAGE 255
22	The Fall of the House of Usher	262
23	William Wilson	277
24	The Conversation of Eiros and Charmion	292
25	Why the Little Frenchman Wears His Hand in a Sling	296
26	The Business Man	301
27	The Man of the Crowd	308
28	The Murders in the Rue Morgue	315
29	A Descent into the Maelström	341
30	The Island of the Fay	354
31	The Colloquy of Monos and Una	358
32	Never Bet the Devil Your Head. A Tale with a Moral	365
33	Eleonora	372
34	Three Sundays in a Week	377
35	The Oval Portrait	382
36	The Masque of the Red Death	384
37	The Landscape Garden	389
38	The Mystery of Marie Roget	396
39	The Pit and the Pendulum	434
40	The Tell-Tale Heart	445
41	The Gold Bug	449
42	The Black Cat	476
43	Diddling Considered As One of the Exact Sciences	484
44	Morning on the Wissahiccon	492
45	The Spectacles	495
46	A Tale of the Ragged Mountains	514
47	The Balloon-Hoax	522
48	The Premature Burial	532

VOLUME II

III. TALES (*continued*)

49	Mesmeric Revelation	543
50	The Oblong Box	550
51	The Angel of the Odd — An Extravaganza	559
52	"Thou Art the Man"	566
53	Literary Life of Thingum Bob, Esq., Late Editor of the "Goosetherumfoodle"	578
54	The Purloined Letter	593
55	The Thousand-and-Second Tale of Scheherazade	607

56	Some Words with a Mummy	PAGE 621
57	The Power of Words	634
58	The Imp of the Perverse	637
59	The System of Dr. Tarr and Prof. Fether	642
60	The Facts in the Case of M. Valdemar	656
61	The Sphinx	663
62	The Cask of Amontillado	666
63	The Domain of Arnheim	672
64	Mellonta Tauta	683
65	Hop-Frog: or, the Eight Chained Ourang-Outangs	694
66	Von Kempelen and His Discovery	701
67	X-ing a Paragrab	707
68	Landor's Cottage. A Pendant to "The Domain of Arnheim"	712

IV. The Narrative of ARTHUR GORDON PYM of Nantucket 723

V. CRITICISM

✓ 1	Letter to B_____	855
2	<i>The Culprit Fay, and Other Poems</i> Joseph Rodman Drake <i>Alnwick Castle, with Other Poems</i> Fitz-Greene Halleck	861
3	<i>Poems.</i> William Cullen Bryant	889
4	<i>The Old Curiosity Shop, and Other Tales.</i> <i>Master Humphrey's Clock</i> Charles Dickens	914
5	<i>The Quacks of Helicon, A Satire.</i> L. A. Wilmer	922
6	<i>Exordium</i> [to Critical Notes, Graham's Magazine, January, 1842]	929
7	<i>Ballads and Other Poems.</i> Henry Wadsworth Longfellow	934
8	<i>Twice-Told Tales.</i> Nathaniel Hawthorne	946
9	The American Drama	953
10	Preface to <i>The Raven and Other Poems</i>	977
11	The Philosophy of Composition	978
12	The Rationale of Verse	987
✓ 13	The Poetic Principle	1021

VI. MARGINALIA 1041

VII. Bibliographical and Textual Notes 1054

Bibliography 1089

THE COMPLETE
POEMS AND STORIES
OF
EDGAR ALLAN POE

Mesmeric Revelation

WHATEVER doubt may still envelop the *rationale* of mesmerism, its startling *facts* are now almost universally admitted. Of these latter, those who doubt, are your mere doubters by profession — an unprofitable and disreputable tribe. There can be no more absolute waste of time than the attempt to *prove*, at the present day, that man, by mere exercise of will, can so impress his fellow as to cast him into an abnormal condition, of which the phenomena resemble very closely those of *death*, or at least resemble them more nearly than they do the phenomena of any other normal condition within our cognizance; that, while in this state, the person so impressed employs only with effort, and then feebly, the external organs of sense, yet perceives, with keenly refined perception, and through channels supposed unknown, matters beyond the scope of the physical organs; that, moreover, his intellectual faculties are wonderfully exalted and invigorated; that his sympathies with the person so impressing him are profound; and, finally, that his susceptibility to the impression increases with its frequency, while in the same proportion, the peculiar phenomena elicited are more extended and more *pronounced*.

I say that these — which are the laws of mesmerism in its general features — it would be supererogation to demonstrate; nor shall I inflict upon my readers so needless a demonstration to-day. My purpose at present is a very different one indeed. I am impelled, even in the teeth of a world of prejudice, to detail, without comment, the very remarkable substance of a colloquy occurring between a sleep-waker and myself.

I had long been in the habit of mesmerizing the person in question (Mr. Vankirk), and the usual acute susceptibility and exaltation of the mesmeric perception had supervened. For many months he had been laboring under confirmed phthisis, the more distressing effects of which had been relieved by my manipulations; and on the night of Wednesday, the fifteenth instant, I was summoned to his bedside.

The invalid was suffering with acute pain in the region of the heart, and breathed with great difficulty, having all the ordinary symptoms of asthma. In spasms such as these he had usually found relief from the application of mustard to the nervous centres, but to-night this had been attempted in vain.

As I entered his room he greeted me with a cheerful smile, and although evidently in much bodily pain, appeared to be, mentally, quite at ease.

"I sent for you to-night," he said, "not so much to administer to my bodily ailment, as to satisfy me concerning certain physical impressions

which, of late, have occasioned me much anxiety and surprise. I need not tell you how skeptical I have hitherto been on the topic of the soul's immortality. I cannot deny that there has always existed, as if in that very soul which I have been denying, a vague half-sentiment of its own existence. But this half-sentiment at no time amounted to conviction. With it my reason had nothing to do. All attempts at logical inquiry resulted, indeed, in leaving me more sceptical than before. I had been advised to study Cousin. I studied him in his own works as well as in those of his European and American echoes. The 'Charles Elwood' of Mr. Brownson for example, was placed in my hands. I read it with profound attention. Throughout I found it logical, but the portions which were not *merely* logical were unhappily the initial arguments of the disbelieving hero of the book. In his summing up it seemed evident to me that the reasoner had not even succeeded in convincing himself. His end had plainly forgotten his beginning, like the government of Trinculo. In short, I was not long in perceiving that if man is to be intellectually convinced of his own immortality, he will never be so convinced by the mere abstractions which have been so long the fashion of the moralists of England, of France, and of Germany. Abstractions may amuse and exercise, but take no hold on the mind. Here upon earth, at least, philosophy, I am persuaded, will always in vain call upon us to look upon qualities as things. The will may assent — the soul — the intellect, never.

"I repeat, then, that I only half felt, and never intellectually believed. But latterly there has been a certain deepening of the feeling, until it has come so nearly to resemble the acquiescence of reason, that I find it difficult to distinguish between the two. I am enabled, too, plainly to trace this effect to the mesmeric influence. I cannot better explain my meaning than by the hypothesis that the mesmeric exaltation enables me to perceive a train of ratiocination which, in my abnormal existence, convinces, but which, in full accordance with the mesmeric phenomena, does not extend, except through its *effect*, into my normal condition. In sleep-waking, the reasoning and its conclusion — the cause and its effect — are present together. In my natural state, the cause vanishes, the effect only, and perhaps only partially, remains.

"These considerations have led me to think that some good results might ensue from a series of well-directed questions propounded to me while mesmerized. You have often observed the profound self-cognizance evinced by the sleep-waker — the extensive knowledge he displays upon all points relating to the mesmeric condition itself; and from this self-cognizance may be deduced hints for the proper conduct of a catechism."

I consented of course to make this experiment. A few passes threw Mr. Vankirk into the mesmeric sleep. His breathing became immediately more easy, and he seemed to suffer no physical uneasiness. The following conversation then ensued: — V. in the dialogue representing the patient, and P. myself.

P. Are you asleep?

V. Yes — no; I would rather sleep more soundly.

P. [*After a few more passes.*] Do you sleep now?

V. Yes.

P. How do you think your present illness will result?

V. [*After a long hesitation and speaking as if with effort.*] I must die.

P. Does the idea of death afflict you?

V. [*Very quickly.*] No — no!

P. Are you pleased with the prospect?

V. If I were awake I should like to die, but now it is no matter. The mesmeric condition is so near death as to content me.

P. I wish you would explain yourself, Mr. Vankirk.

V. I am willing to do so, but it requires more effort than I feel able to make. You do not question me properly.

P. What then shall I ask?

V. You must begin at the beginning.

P. The beginning! But where is the beginning?

V. You know that the beginning is God. [*This was said in a low, fluctuating tone, and with every sign of the most profound veneration.*]

P. What, then, is God?

V. [*Hesitating for many minutes.*] I cannot tell.

P. Is not God spirit?

V. While I was awake I knew what you meant by “spirit,” but now it seems only a word — such, for instance, as truth, beauty — a quality, I mean.

P. Is not God immaterial?

V. There is no immateriality — it is a mere word. That which is not matter, is not at all — unless qualities are things.

P. Is God, then, material?

V. No. [*This reply startled me very much.*]

P. What, then, is he?

V. [*After a long pause, and mutteringly.*] I see — but it is a thing difficult to tell. [*Another long pause.*] He is not spirit, for he exists. Nor is he matter, as you understand it. But there are gradations of matter of which man knows nothing; the grosser impelling the finer, the finer pervading the grosser. The atmosphere, for example, impels the electric principle, while the electric principle permeates the atmosphere. These gradations of matter increase in rarity or fineness until we arrive at a matter unparticled — without particles — indivisible — one; and here the law of impulsion and permeation is modified. The ultimate or unparticled matter not only permeates all things, but impels all things; and thus is all things within itself. This matter is God. What men attempt to embody in the word “thought,” is this matter in motion.

P. The metaphysicians maintain that all action is reducible to motion and thinking, and that the latter is the origin of the former.

V. Yes; and I now see the confusion of idea. Motion is the action of *mind*, not of *thinking*. The unparticled matter, or God, in quiescence is (as nearly as we can conceive it) what men call mind. And the power of self-movement (equivalent in effect to human volition) is, in the unparticled matter, the result of its unity and omniprevalence; *how*, I know not, and now clearly see that I shall never know. But the unparticled matter, set in motion by a law or quality existing within itself, is thinking.

P. Can you give me no more precise idea of what you term the unparticled matter?

V. The matters of which man is cognizant escape the senses in gradation. We have, for example, a metal, a piece of wood, a drop of water, the atmosphere, a gas, caloric, electricity, the luminiferous ether. Now, we call all these things matter, and embrace all matter in one general definition; but in spite of this, there can be no two ideas more essentially distinct than that which we attach to a metal, and that which we attach to the luminiferous ether. When we reach the latter, we feel an almost irresistible inclination to class it with spirit, or with nihility. The only consideration which restrains us is our conception of its atomic constitution; and here, even, we have to seek aid from our notion of an atom, as something possessing in infinite minuteness, solidity, palpability, weight. Destroy the idea of the atomic constitution and we should no longer be able to regard the ether as an entity, or, at least, as matter. For want of a better word we might term it spirit. Take, now, a step beyond the luminiferous ether — conceive a matter as much more rare than the ether, as this ether is more rare than the metal, and we arrive at once (in spite of all the school dogmas) at a unique mass — an unparticled matter. For although we may admit infinite littleness in the atoms themselves, the infinitude of littleness in the spaces between them is an absurdity. There will be a point — there will be a degree of rarity at which, if the atoms are sufficiently numerous, the interspaces must vanish, and the mass absolutely coalesce. But the consideration of the atomic constitution being now taken away, the nature of the mass inevitably glides into what we conceive of spirit. It is clear, however, that it is as fully matter as before. The truth is, it is impossible to conceive spirit, since it is impossible to imagine what is not. When we flatter ourselves that we have formed its conception, we have merely deceived our understanding by the consideration of infinitely rarefied matter.

P. There seems to me an insurmountable objection to the idea of absolute coalescence; — and that is the very slight resistance experienced by the heavenly bodies in their revolutions through space — a resistance now ascertained, it is true, to exist in *some* degree, but which is, nevertheless, so slight as to have been quite overlooked by the sagacity even of Newton. We know that the resistance of bodies is, chiefly, in proportion to their density. Absolute coalescence is absolute density. Where there are no

interspaces, there can be no yielding. An ether, absolutely dense, would put an infinitely more effectual stop to the progress of a star than would an ether of adamant or of iron.

V. Your objection is answered with an ease which is nearly in the ratio of its apparent unanswerability. — As regards the progress of the star, it can make no difference whether the star passes through the ether *or the ether through it*. There is no astronomical error more unaccountable than that which reconciles the known retardation of the comets with the idea of their passage through an ether; for, however rare this ether be supposed, it would put a stop to all sidereal revolution in a very far briefer period than has been admitted by those astronomers who have endeavored to slur over a point which they found it impossible to comprehend. The retardation actually experienced is, on the other hand, about that which might be expected from the *friction* of the ether in the instantaneous passage through the orb. In the one case, the retarding force is momentary and complete within itself — in the other it is endlessly accumulative.

P. But in all this — in this identification of mere matter with God — is there nothing of irreverence? [*I was forced to repeat this question before the sleep-waker fully comprehended my meaning.*]

V. Can you say *why* matter should be less revered than mind? But you forget that the matter of which “mind” or “spirit” of the schools, so far as regards its high capacities, and is, moreover, the “matter” of these schools at the same time. God, with all the powers attributed to spirit, is but the perfection of matter.

P. You assert, then, that the unparticled matter, in motion, is thought.

V. In general, this motion is the universal thought of the universal mind. This thought creates. All created things are but the thoughts of God.

P. You say, “in general.”

V. Yes. The universal mind is God. For new individualities, *matter* is necessary.

P. But you now speak of “mind” and “matter” as do the metaphysicians.

V. Yes — to avoid confusion. When I say “mind,” I mean the unparticled or ultimate matter; by “matter,” I intend all else.

P. You were saying that “for new individualities matter is necessary.”

V. Yes; for mind, existing unincorporate, is merely God. To create individual, thinking beings, it was necessary to incarnate portions of the divine mind. Thus man is individualized. Divested of corporate investiture, he were God. Now the particular motion of the incarnated portions of the unparticled matter is the thought of man; as the motion of the whole is that of God.

P. You say that divested of the body man will be God?

V. [*After much hesitation.*] I could not have said this; it is an absurdity.

P. [*Referring to my notes.*] You *did* say that "divested of corporate investiture man were God."

V. And this is true. Man thus divested *would* be God — would be unindividualized. But he can never be thus divested — at least never *will be* — else we must imagine an action of God returning upon itself — a purposeless and futile action. Man is a creature. Creatures are thoughts of God. It is the nature of thought to be irrevocable.

P. I do not comprehend. You say that man will never put off the body?

V. I say that he will never be bodiless.

P. Explain.

V. There are two bodies — the rudimental and the complete, corresponding with the two conditions of the worm and the butterfly. What we call "death," is but the painful metamorphosis. Our present incarnation is progressive, preparatory, temporary. Our future is perfected, ultimate, immortal. The ultimate life is the full design.

P. But of the worm's metamorphosis we are palpably cognizant.

V. *We*, certainly — but not the worm. The matter of which our rudimental body is composed, is within the ken of the organs of that body; or, more distinctly, our rudimental organs are adapted to the matter of which is formed the rudimental body; but not to that of which the ultimate is composed. The ultimate body thus escapes our rudimental senses, and we perceive only the shell which falls, in decaying, from the inner form, not that inner form itself; but this inner form as well as the shell, is appreciable by those who have already acquired the ultimate life.

P. You have often said that the mesmeric state very nearly resembles death. How is this?

V. When I say that it resembles death, I mean that it resembles the ultimate life; for when I am entranced the senses of my rudimental life are in abeyance and I perceive external things directly, without organs, through a medium which I shall employ in the ultimate, unorganized life.

P. Unorganized?

V. Yes; organs are contrivances by which the individual is brought into sensible relation with particular classes and forms of matter, to the exclusion of other classes and forms. The organs of man are adapted to his rudimental condition, and to that only; his ultimate condition, being unorganized, is of unlimited comprehension in all points but one — the nature of the volition of God — that is to say, the motion of the unparticled matter. You may have a distinct idea of the ultimate body by conceiving it to be entire brain. This it is *not*; but a conception of this nature will bring you near a comprehension of what it is. A luminous body imparts vibration to the luminiferous ether. The vibrations generate similar ones within the retina; these again communicate similar ones to the optic nerve. The nerve conveys similar ones to the brain; the brain, also, similar ones to the unparticled matter which permeates it. The motion of

this latter is thought, of which perception is the first undulation. This is the mode by which the mind of the rudimental life communicates with the external world; and this external world is, to the rudimental life, limited, through the idiosyncrasy of its organs. But in the ultimate, unorganized life, the external world reaches the whole body, (which is of a substance having affinity to brain, as I have said,) with no other intervention than that of an infinitely rarer ether than even the luminiferous; and to this ether — in unison with it — the whole body vibrates, setting in motion the unparticled matter which permeates it. It is to the absence of idiosyncratic organs, therefore, that we must attribute the nearly unlimited perception of the ultimate life. To rudimental beings, organs are the cages necessary to confine them until fledged.

P. You speak of rudimental "beings." Are there other rudimental thinking beings than man?

V. The multitudinous conglomeration of rare matter into nebulae, planets, suns, and other bodies which are neither nebulae, suns, nor planets, is for the sole purpose of supplying *pabulum* for the idiosyncrasy of the organs of an infinity of rudimental beings. But for the necessity of the rudimental, prior to the ultimate life, there would have been no bodies such as these. Each of these is tenanted by a distinct variety of organic rudimental, thinking creatures. In all, the organs vary with the features of the place tenanted. At death, or metamorphosis, these creatures, enjoying the ultimate life — immortality — and cognizant of all secrets but *the one*, act all things and pass every where by mere volition: — indwelling, not the stars, which to us seem the sole palpabilities, and for the accommodation of which we blindly deem space created — but that SPACE itself — that infinity of which the truly substantive vastness swallows up the star-shadows — blotting them out as non-entities from the perception of the angels.

P. You say that "but for the necessity of the rudimental life, there would have been no stars. But why this necessity?"

V. In the inorganic life, as well as in the inorganic matter generally, there is nothing to impede the action of one simple *unique* law — the Divine Volition. With the view of producing impediment, the organic life and matter (complex, substantial, and law-encumbered) were contrived.

P. But again — why need this impediment have been produced?

V. The result of law inviolate is perfection — right — negative happiness. The result of law violate is imperfection, wrong, positive pain. Through the impediments afforded by the number, complexity, and substantiality of the laws of organic life and matter, the violation of law is rendered, to a certain extent, practicable. Thus pain, which is the inorganic life is impossible, is possible in the organic.

P. But to what good end is pain thus rendered possible?

V. All things are either good or bad by comparison. A sufficient analysis

will show that pleasure, in all cases, is but the contrast of pain. *Positive* pleasure is a mere idea. To be happy at any one point we must have suffered at the same. Never to suffer would have been never to have been blessed. But it has been shown that, in the inorganic life, pain cannot be; thus the necessity for the organic. The pain of the primitive life of Earth, is the sole basis of the bliss of the ultimate life in Heaven.

P. Still, there is one of your expressions which I find it impossible to comprehend — “the truly *substantive* vastness of infinity.”

V. This, probably, is because you have no sufficiently generic conception of the term “*substance*” itself. We must not regard it as a quality, but as a sentiment: — it is the perception, in thinking beings, of the adaptation of matter to their organization. There are many things on the Earth, which would be nihility to the inhabitants of Venus — many things visible and tangible in Venus, which we could not be brought to appreciate as existing at all. But to the inorganic beings — to the angels — the whole of the unparticled matter is substance; that is to say, the whole of what we term “space,” is to them the truest substantiality; — the stars, meantime, through what we consider their materiality, escaping the angelic sense, just in proportion as the unparticled matter, through what we consider its immateriality, eludes the organic.

As the sleep-waker pronounced these latter words, in a feeble tone, I observed on his countenance a singular expression, which somewhat alarmed me, and induced me to awake him at once. No sooner had I done this than, with a bright smile irradiating all his features, he fell back upon his pillow and expired. I noticed that in less than a minute afterward his corpse had all the stern rigidity of stone. His brow was of the coldness of ice. Thus, ordinarily, should it have appeared, only after long pressure from Azrael’s hand. Had the sleep-waker, indeed, during the latter portion of his discourse, been addressing me from out the regions of the shadows?

The Oblong Box

SOME years ago, I engaged passage from Charleston, S. C., to the city of New York, in the fine packet-ship “Independence,” Captain Hardy. We were to sail on the fifteenth of the month (June), weather permitting; and on the fourteenth, I went on board to arrange some matters in my state-room.

I found that we were to have a great many passengers, including a more than usual number of ladies. On the list were several of my acquaintances; and among other names, I was rejoiced to see that of Mr. Cornelius Wyatt, a young artist, for whom I entertained feelings of warm friend-

ship. He had been with me a fellow-student at C—— University, where we were very much together. He had the ordinary temperament of genius, and was a compound of misanthropy, sensibility, and enthusiasm. To these qualities he united the warmest and truest heart which ever beat in a human bosom.

I observed that his name was carded upon *three* state-rooms; and, upon again referring to the list of passengers, I found that he had engaged passage for himself, wife, and two sisters — his own. The state-rooms were sufficiently roomy, and each had two berths, one above the other. These berths, to be sure, were so exceedingly narrow as to be insufficient for more than one person; still, I could not comprehend why there were *three* state-rooms for these four persons. I was, just at that epoch, in one of those moody frames of mind which make a man abnormally inquisitive about trifles: and I confess, with shame, that I busied myself in a variety of ill-bred and preposterous conjectures about this matter of the supernumerary state-room. It was no business of mine, to be sure; but with none the less pertinacity did I occupy myself in attempts to resolve the enigma. At last I reached a conclusion which wrought in me great wonder why I had not arrived at it before. "It is a servant, of course," I said; "what a fool I am, not sooner to have thought of so obvious a solution!" And then I again repaired to the list — but here I saw distinctly that *no* servant was to come with the party; although, in fact, it had been the original design to bring one — for the words "and servant" had been first written and then overscored. "Oh, extra baggage, to be sure," I now said to myself — "something he wishes not to be put in the hold — something to be kept under his own eye — ah, I have it — a painting or so — and this is what he has been bargaining about with Nicolino, the Italian Jew." This idea satisfied me, and I dismissed my curiosity for the nonce.

Wyatt's two sisters I knew very well, and most amiable and clever girls they were. His wife he had newly married, and I had never yet seen her. He had often talked about her in my presence, however, and in his usual style of enthusiasm. He described her as of surpassing beauty, wit, and accomplishment. I was, therefore, quite anxious to make her acquaintance.

On the day in which I visited the ship (the fourteenth), Wyatt and party were also to visit it — so the captain informed me — and I waited on board an hour longer than I had designed, in hope of being presented to the bride, but then an apology came. "Mrs. W. was a little indisposed, and would decline coming on board until to-morrow, at the hour of sailing."

The morrow having arrived, I was going from my hotel to the wharf, when Captain Hardy met me and said that, "owing to circumstances" (a stupid but convenient phrase), "he rather thought the 'Independence' would not sail for a day or two, and that when all was ready, he would send up and let me know." This I thought strange, for there was a stiff

southerly breeze; but as "the circumstances" were not forthcoming, although I pumped for them with much perseverance, I had nothing to do but to return home and digest my impatience at leisure.

I did not receive the expected message from the captain for nearly a week. It came at length, however, and I immediately went on board. The ship was crowded with passengers, and every thing was in the bustle attendant upon making sail. Wyatt's party arrived in about ten minutes after myself. There were the two sisters, the bride, and the artist — the latter in one of his customary fits of moody misanthropy. I was too well used to these, however, to pay them any special attention. He did not even introduce me to his wife — this courtesy devolving, per force, upon his sister Marian — a very sweet and intelligent girl, who, in a few hurried words, made us acquainted.

Mrs. Wyatt had been closely veiled; and when she raised her veil, in acknowledging my bow, I confess that I was very profoundly astonished. I should have been much more so, however, had not long experience advised me not to trust, with too implicit a reliance, the enthusiastic descriptions of my friend, the artist, when indulging in comments upon the loveliness of woman. When beauty was the theme, I well knew with what facility he soared into the regions of the purely ideal.

The truth is, I could not help regarding Mrs. Wyatt as a decidedly plain-looking woman. If not positively ugly, she was not, I think, very far from it. She was dressed, however, in exquisite taste — and then I had no doubt that she had captivated my friend's heart by the more enduring graces of the intellect and soul. She said very few words, and passed at once into her state-room with Mr. W.

My old inquisitiveness now returned. There was *no* servant — *that* was a settled point. I looked, therefore, for the extra baggage. After some delay, a cart arrived at the wharf, with an oblong pine box, which was every thing that seemed to be expected. Immediately upon its arrival we made sail, and in a short time were safely over the bar and standing out to sea.

The box in question was, as I say, oblong. It was about six feet in length by two and a half in breadth; I observed it attentively, and like to be precise. Now this shape was *peculiar*; and no sooner had I seen it, than I took credit to myself for the accuracy of my guessing. I had reached the conclusion, it will be remembered, that the extra baggage of my friend, the artist, would prove to be pictures, or at least a picture; for I knew he had been for several weeks in conference with Nicolino: — and now here was a box, which, from its shape, *could* possibly contain nothing in the world but a copy of Leonardo's "Last Supper;" and a copy of this very "Last Supper," done by Rubini the younger, at Florence, I had known, for some time, to be in the possession of Nicolino. This point, therefore, I considered as sufficiently settled. I chuckled excessively when I thought of my acumen. It was the first time I had ever known Wyatt

to keep from me any of his artistical secrets; but here he evidently intended to steal a march upon me, and smuggle a fine picture to New York, under my very nose; expecting me to know nothing of the matter. I resolved to quiz him *well*, now and hereafter.

One thing, however, annoyed me not a little. The box did *not* go into the extra state-room. It was deposited in Wyatt's own; and there, too, it remained, occupying very nearly the whole of the floor — no doubt to the exceeding discomfort of the artist and his wife; — this the more especially as the tar or paint with which it was lettered in sprawling capitals, emitted a strong, disagreeable, and, to *my* fancy, a peculiarly disgusting odor. On the lid were painted the words — "*Mrs. Adelaide Curtis, Albany, New York. Charge of Cornelius Wyatt, Esq. This side up. To be handled with care.*"

Now, I was aware that Mrs. Adelaide Curtis, of Albany, was the artist's wife's mother; — but then I looked upon the whole address as a mystification, intended especially for myself. I made up my mind, of course, that the box and contents would never get farther north than the studio of my misanthropic friend, in Chambers Street, New York.

For the first three or four days we had fine weather, although the wind was dead ahead; having chopped round to the northward, immediately upon our losing sight of the coast. The passengers were, consequently, in high spirits and disposed to be social. I *must* except, however, Wyatt and his sisters, who behaved stiffly, and, I could not help thinking, uncourteously to the rest of the party. Wyatt's conduct I did not so much regard. He was gloomy, even beyond his usual habit — in fact he was *morose* — but in him I was prepared for eccentricity. For the sisters, however, I could make no excuse. They secluded themselves in their state-rooms during the greater part of the passage, and absolutely refused, although I repeatedly urged them, to hold communication with any person on board.

Mrs. Wyatt herself was far more agreeable. That is to say, she was *chatty*; and to be chatty is no slight recommendation at sea. She became *excessively* intimate with most of the ladies; and, to my profound astonishment, evinced no equivocal disposition to coquet with the men. She amused us all very much. I say "*amused*" — and scarcely know how to explain myself. The truth is, I soon found that Mrs. W. was far oftener laughed *at* than *with*. The gentlemen said little about her; but the ladies, in a little while, pronounced her "a good-hearted thing, rather indifferent-looking, totally uneducated, and decidedly vulgar." The great wonder was, how Wyatt had been entrapped into such a match. Wealth was the general solution — but this I knew to be no solution at all; for Wyatt had told me that she neither brought him a dollar nor had any expectations from any source whatever. "He had married," he said, "for love, and for love only; and his bride was far more than worthy of his love." When I thought of these expressions, on the part of *my friend*, I confess

that I felt indescribably puzzled. Could it be possible that he was taking leave of his senses? What else could I think? *He*, so refined, so intellectual, so fastidious, with so exquisite a perception of the faulty, and so keen an appreciation of the beautiful! To be sure, the lady seemed especially fond of *him* — particularly so in his absence — when she made herself ridiculous by frequent quotations of what had been said by her “beloved husband, Mr. Wyatt.” The word “husband” seemed forever — to use one of her own delicate expressions — forever “on the tip of her tongue.” In the meantime, it was observed by all on board, that he avoided *her* in the most pointed manner, and, for the most part, shut himself up alone in his state-room, where, in fact, he might have been said to live altogether, leaving his wife at full liberty to amuse herself as she thought best, in the public society of the main cabin.

My conclusion, from what I saw and heard, was, that the artist, by some unaccountable freak of fate, or perhaps in some fit of enthusiastic and fanciful passion, had been induced to unite himself with a person altogether beneath him, and that the natural result, entire and speedy disgust, had ensued. I pitied him from the bottom of my heart — but could not, for that reason, quite forgive his incommunicativeness in the matter of the “Last Supper.” For this I resolved to have my revenge.

One day he came upon deck, and, taking his arm as had been my wont, I sauntered with him backward and forward. His gloom, however (which I considered quite natural under the circumstances), seemed entirely unabated. He said little, and that moodily, and with evident effort. I ventured a jest or two, and he made a sickening attempt at a smile. Poor fellow! — as I thought of *his wife*, I wondered that he could have heart to put on even the semblance of mirth. I determined to commence a series of covert insinuations, or innuendoes, about the oblong box — just to let him perceive, gradually, that I was *not* altogether the butt, or victim, of his little bit of pleasant mystification. My first observation was by way of opening a masked battery. I said something about the “peculiar shape of *that* box;” and, as I spoke the words, I smiled knowingly, winked, and touched him gently with my forefinger in the ribs.

The manner in which Wyatt received this harmless pleasantry convinced me, at once, that he was mad. At first he stared at me as if he found it impossible to comprehend the witticism of my remark; but as its point seemed slowly to make its way into his brain, his eyes, in the same proportion, seemed protruding from their sockets. Then he grew very red — then hideously pale — then, as if highly amused with what I had insinuated, he began a loud and boisterous laugh, which, to my astonishment, he kept up, with gradually increasing vigor, for ten minutes or more. In conclusion, he fell flat and heavily upon the deck. When I ran to uplift him, to all appearance he was *dead*.

I called assistance, and, with much difficulty, we brought him to himself. Upon reviving he spoke incoherently for some time. At length we

bled him and put him to bed. The next morning he was quite recovered, so far as regarded his mere bodily health. Of his mind I say nothing, of course. I avoided him during the rest of the passage, by advice of the captain, who seemed to coincide with me altogether in my views of his insanity, but cautioned me to say nothing on this head to any person on board.

Several circumstances occurred immediately after this fit of Wyatt which contributed to heighten the curiosity with which I was already possessed. Among other things, this: I had been nervous — drank too much strong green tea, and slept ill at night — in fact, for two nights I could not be properly said to sleep at all. Now, my state-room opened into the main cabin, or dining-room, as did those of all the single men on board. Wyatt's three rooms were in the after-cabin, which was separated from the main one by a slight sliding door, never locked even at night. As we were almost constantly on a wind, and the breeze was not a little stiff, the ship heeled to leeward very considerably; and whenever her starboard side was to leeward, the sliding door between the cabins slid open, and so remained, nobody taking the trouble to get up and shut it. But my berth was in such a position, that when my own state-room door was open, as well as the sliding door in question, (and my own door was *always* open on account of the heat,) I could see into the after-cabin quite distinctly, and just at that portion of it, too, where were situated the state-rooms of Mr. Wyatt. Well, during two nights (*not* consecutive) while I lay awake, I clearly saw Mrs. W., about eleven o'clock upon each night, steal cautiously from the state-room of Mr. W., and enter the extra room, where she remained until daybreak, when she was called by her husband and went back. That they were virtually separated was clear. They had separate apartments — no doubt in contemplation of a more permanent divorce; and here, after all, I thought was the mystery of the extra state-room.

There was another circumstance, too, which interested me much. During the two wakeful nights in question, and immediately after the disappearance of Mrs. Wyatt into the extra state-room, I was attracted by certain singular cautious, subdued noises in that of her husband. After listening to them for some time, with thoughtful attention, I at length succeeded perfectly in translating their import. They were sounds occasioned by the artist in prying open the oblong box, by means of a chisel and mallet — the latter being apparently muffled, or deadened, by some soft woollen or cotton substance in which its head was enveloped.

In this manner I fancied I could distinguish the precise moment when he fairly disengaged the lid — also, that I could determine when he removed it altogether, and when he deposited it upon the lower berth in his room; this latter point I knew, for example, by certain slight taps which the lid made in striking against the wooden edges of the berth, as he endeavored to lay it down *very* gently — there being no room for it on

the floor. After this there was a dead stillness, and I heard nothing more, upon either occasion, until nearly daybreak; unless, perhaps, I may mention a low sobbing, or murmuring sound, so very much suppressed as to be nearly inaudible — if, indeed, the whole of this latter noise were not rather produced by my own imagination. I say it seemed to *resemble* sobbing or sighing — but, of course, it could not have been either. I rather think it was a ringing in my own ears. Mr. Wyatt, no doubt, according to custom, was merely giving the rein to one of his hobbies — indulging in one of his fits of artistic enthusiasm. He had opened his oblong box, in order to feast his eyes on the pictorial treasure within. There was nothing in this, however, to make him *sob*. I repeat, therefore, that it must have been simply a freak of my own fancy, distempered by good Captain Hardy's green tea. Just before dawn, on each of the two nights of which I speak, I distinctly heard Mr. Wyatt replace the lid upon the oblong box, and force the nails into their old places by means of the muffled mallet. Having done this, he issued from his state-room, fully dressed, and proceeded to call Mrs. W. from hers.

We had been at sea seven days, and were now off Cape Hatteras, when there came a tremendously heavy blow from the southwest. We were, in a measure, prepared for it, however, as the weather had been holding out threats for some time. Every thing was made snug, aloft and aloft; and as the wind steadily freshened, we lay to, at length, under spanker and foretopsail, both double-reefed.

In this trim we rode safely enough for forty-eight hours — the ship proving herself an excellent sea-boat in many respects, and shipping no water of any consequence. At the end of this period, however, the gale had freshened into a hurricane, and our after-sail split into ribbons, bringing us so much in the trough of the water that we shipped several prodigious seas, one immediately after the other. By this accident we lost three men overboard with the caboose, and nearly the whole of the larboard bulwarks. Scarcely had we recovered our senses, before the foretopsail went into shreds, when we got up a storm stay-sail, and with this did pretty well for some hours, the ship heading the sea much more steadily than before.

The gale still held on, however, and we saw no signs of its abating. The rigging was found to be ill-fitted, and greatly strained; and on the third day of the blow, about five in the afternoon, our mizzen-mast, in a heavy lurch to windward, went by the board. For an hour or more, we tried in vain to get rid of it, on account of the prodigious rolling of the ship; and, before we had succeeded, the carpenter came aft and announced four feet of water in the hold. To add to our dilemma, we found the pumps choked and nearly useless.

All was now confusion and despair — but an effort was made to lighten the ship by throwing overboard as much of her cargo as could be reached, and by cutting away the two masts that remained. This we at last ac-

complished — but we were still unable to do any thing at the pumps; and, in the meantime, the leak gained on us very fast.

At sundown, the gale had sensibly diminished in violence, and, as the sea went down with it, we still entertained faint hopes of saving ourselves in the boats. At eight p. m., the clouds broke away to windward, and we had the advantage of a full moon — a piece of good fortune which served wonderfully to cheer our drooping spirits.

After incredible labor we succeeded, at length, in getting the long-boat over the side without material accident, and into this we crowded the whole of the crew and most of the passengers. This party made off immediately, and, after undergoing much suffering, finally arrived in safety, at Ocracoke Inlet, on the third day after the wreck.

Fourteen passengers, with the captain, remained on board, ~~resolving~~ to trust their fortunes to the jolly-boat at the stern. We lowered it without difficulty, although it was only by a miracle that we prevented it from swamping as it touched the water. It contained, when afloat, the captain and his wife, Mr. Wyatt and party, a Mexican officer, wife, four children, and myself, with a negro valet.

We had no room, of course, for any thing except a few positively necessary instruments, some provisions, and the clothes upon our backs. No one had thought of even attempting to save any thing more. What must have been the astonishment of all, then, when having proceeded a few fathoms from the ship, Mr. Wyatt stood up in the stern-sheets, and coolly demanded of Captain Hardy that the boat should be put back for the purpose of taking in his oblong box!

"Sit down, Mr. Wyatt," replied the captain, somewhat sternly, "you will capsize us if you do not sit quite still. Our gunwhale is almost in the water now."

"The box!" vociferated Mr. Wyatt, still standing — "the box, I say! Captain Hardy, you cannot, you *will* not refuse me. Its weight will be but a trifle — it is nothing — mere nothing. By the mother who bore you — for the love of Heaven — by your hope of salvation, I *implore* you to put back for the box!"

The captain, for a moment, seemed touched by the earnest appeal of the artist, but he regained his stern composure, and merely said:

"Mr. Wyatt, you are *mad*. I cannot listen to you. Sit down, I say, or you will swamp the boat. Stay — hold him — seize him! — he is about to spring overboard! There — I knew it — he is over!"

As the captain said this, Mr. Wyatt, in fact, sprang from the boat, and, as we were yet in the lee of the wreck, succeeded, by almost superhuman exertion, in getting hold of a rope which hung from the fore-chains. In another moment he was on board, and rushing frantically down into the cabin.

In the meantime, we had been swept astern of the ship, and being quite out of her lee, were at the mercy of the tremendous sea which was

still running. We made a determined effort to put back, but our little boat was like a feather in the breath of the tempest. We saw at a glance that the doom of the unfortunate artist was sealed.

As our distance from the wreck rapidly increased, the madman (for as such only could we regard him) was seen to emerge from the companion-way, up which by dint of strength that appeared gigantic, he dragged, bodily, the oblong box. While we gazed in the extremity of astonishment, he passed, rapidly, several turns of a three-inch rope, first around the box and then around his body. In another instant both body and box were in the sea — disappearing suddenly, at once and forever.

We lingered awhile sadly upon our oars, with our eyes riveted upon the spot. At length we pulled away. The silence remained unbroken for an hour. Finally, I hazarded a remark.

"Did you observe, captain, how suddenly they sank? Was not that an exceedingly singular thing? I confess that I entertained some feeble hope of his final deliverance, when I saw him lash himself to the box, and commit himself to the sea."

"They sank as a matter of course," replied the captain, "and that like a shot. They will soon rise again, however — *but not till the salt melts.*"

"The salt!" I ejaculated.

"Hush!" said the captain, pointing to the wife and sisters of the deceased. "We must talk of these things at some more appropriate time."

We suffered much, and made a narrow escape; but fortune befriended us, as well as our mates in the long-boat. We landed, in fine, more dead than alive, after four days of intense distress, upon the beach opposite Roanoke Island. We remained here a week, were not ill-treated by the wreckers, and at length obtained a passage to New York.

About a month after the loss of the "Independence," I happened to meet Captain Hardy in Broadway. Our conversation turned, naturally, upon the disaster, and especially upon the sad fate of poor Wyatt. I thus learned the following particulars.

The artist had engaged passage for himself, wife, two sisters and a servant. His wife was, indeed, as she had been represented, a most lovely, and most accomplished woman. On the morning of the fourteenth of June (the day in which I first visited the ship), the lady suddenly sickened and died. The young husband was frantic with grief — but circumstances imperatively forbade the deferring his voyage to New York. It was necessary to take to her mother the corpse of his adored wife, and, on the other hand, the universal prejudice which would prevent his doing so openly was well known. Nine-tenths of the passengers would have abandoned the ship rather than take passage with a dead body.

In this dilemma, Captain Hardy arranged that the corpse, being first partially embalmed, and packed, with a large quantity of salt, in a box of suitable dimensions, should be conveyed on board as merchandise. Noth-

ing was to be said of the lady's decease; and, as it was well understood that Mr. Wyatt had engaged passage for his wife, it became necessary that some person should personate her during the voyage. This the deceased lady's-maid was easily prevailed on to do. The extra state-room, originally engaged for this girl, during her mistress' life, was now merely retained. In this state-room the pseudo-wife, slept, of course, every night. In the daytime she performed, to the best of her ability, the part of her mistress — whose person, it had been carefully ascertained, was unknown to any of the passengers on board.

My own mistake arose, naturally enough, through too careless, too inquisitive, and too impulsive a temperament. But of late, it is a rare thing that I sleep soundly at night. There is a countenance which haunts me, turn as I will. There is an hysterical laugh which will forever ring within my ears.

The Angel of the Odd — An Extravaganza

IT was a chilly November afternoon. I had just consummated an unusually hearty dinner, of which the dyspeptic *truffe* formed not the least important item, and was sitting alone in the dining-room, with my feet upon the fender, and at my elbow a small table which I had rolled up to the fire, and upon which were some apologies for dessert, with some miscellaneous bottles of wine, spirit, and *liqueur*. In the morning I had been reading Glover's "Leonidas," Wilkie's "Epigoniad," Lamartine's "Pilgrimage," Barlow's "Columbiad," Tuckermann's "Sicily," and Griswold's "Curiosities"; I am willing to confess, therefore, that I now felt a little stupid. I made effort to arouse myself by aid of frequent Lafitte, and, all failing, I betook myself to a stray newspaper in despair. Having carefully perused the column of "houses to let," and the column of "dogs lost," and then the two columns of "wives and apprentices run-away," I attacked with great resolution the editorial matter, and, reading it from beginning to end without understanding a syllable, conceived the possibility of its being Chinese, and so re-read it from the end to the beginning, but with no more satisfactory result. I was about throwing away, in disgust,

This folio of four pages, happy work
Which not even poets criticise,

when I felt my attention somewhat aroused by the paragraph which follows:

"The avenues to death are numerous and strange. A London paper mentions the decease of a person from a singular cause. He was playing at 'puff the dart,' which is played with a long needle inserted in some worsted, and blown at a target through a tin tube. He placed the needle at the wrong end of the tube, and drawing his breath strongly to puff the dart forward with force, drew the needle into his throat. It entered the lungs, and in a few days killed him."

Upon seeing this I fell into a great rage, without exactly knowing why. "This thing," I exclaimed, "is a contemptible falsehood — a poor hoax — the lees of the invention of some pitiable penny-a-liner — of some wretched concoctor of accidents in Cocaigue. These fellows, knowing the extravagant gullibility of the age, set their wits to work in the imagination of improbable possibilities — of odd accidents, as they term them; but to a reflecting intellect (like mine," I added, in parenthesis, putting my forefinger unconsciously to the side of my nose), "to a contemplative understanding such as I myself possess, it seems evident at once that the marvelous increase of late in these 'odd accidents' is by far the oddest accident of all. For my own part, I intend to believe nothing henceforward that has anything of the 'singular' about it."

"Mein Gott, den, vat a vool you bees for dat!" replied one of the most remarkable voices I ever heard. At first I took it for a rumbling in my ears — such as man sometimes experiences when getting very drunk — but, upon second thought, I considered the sound as more nearly resembling that which proceeds from an empty barrel beaten with a big stick; and, in fact, this I should have concluded it to be, but for the articulation of the syllables and words. I am by no means naturally nervous, and the very few glasses of Lafitte which I had sipped served to embolden me a little, so that I felt nothing of trepidation, but merely uplifted my eyes with a leisurely movement, and looked carefully around the room for the intruder. I could not, however, perceive any one at all.

"Humph!" resumed the voice, as I continued my survey, "you mus pe so dronk as de pig, den, for not zee me as I zit here at your zide."

Hereupon I bethought me of looking immediately before my nose, and there, sure enough, confronting me at the table sat a personage nondescript, although not altogether indescribable. His body was a wine-pipe, or a rum-puncheon, or something of that character, and had a truly Falstaffian air. In its nether extremity were inserted two kegs, which seemed to answer all the purposes of legs. For arms there dangled from the upper portion of the carcass two tolerably long bottles, with the necks outward for hands. All the head that I saw the monster possessed of was one of those Hessian canteens which resemble a large snuff-box with a hole in the middle of the lid. This canteen (with a funnel on its top, like a cavalier cap slouched over the eyes) was set on edge upon the puncheon, with the hole toward myself; and through this hole, which

seemed puckered up like the mouth of a very precise old maid, the creature was emitting certain rumbling and grumbling noises which he evidently intended for intelligible talk.

"I zay," said he, "you mos pe dronk as de pig, vor zit dare and not zee me zit ere; and I zay, doo, you most pe pigger vool as de goose, vor to dispelief vat iz print in de print. 'Tiz de troof — dat it iz — eberry vord ob it."

"Who are you, pray?" said I, with much dignity, although somewhat puzzled; "how did you get here? and what is it you are talking about?"

"Az vor ow I com'd ere," replied the figure, "dat iz none of your pizziness; and as vor vat I be talking apout, I be talk apout vot I tink proper; and as vor who I be, vy dat is de very ting I com'd here for to let you zee for yourself."

"You are a drunken vagabond," said I, "and I shall ring the bell and order my footman to kick you into the street."

"Hel! hel! hel!" said the fellow, "hul! hul! hul! dat you can't do."

"Can't do!" said I, "what do you mean? — can't do what?"

"Ring de pell," he replied, attempting a grin with his little villainous mouth.

Upon this I made an effort to get up, in order to put my threat into execution; but the ruffian just reached across the table very deliberately, and hitting me a tap on the forehead with the neck of one of the long bottles, knocked me back into the arm-chair from which I had half arisen. I was utterly astounded; and, for a moment, was quite at a loss what to do. In the meantime, he continued his talk.

"You zee," said he, "it iz te bess vor zit still; and now you shall know who I pe. Look at me! zeel! I am te *Angel ov te Odd!*"

"And odd enough, too," I ventured to reply; "but I was always under the impression that an angel had wings."

"Te wing!" he cried, highly incensed, "vat I pe do mit te wing? Mein Gott! do you take me vor a shicken?"

"No — oh, no!" I replied, much alarmed, "you are no chicken — certainly not."

"Well, den, zit still and pehabe yourself, or I'll rap you again mid me vist. It iz te shicken ab te wing, und te owl ab te wing, und te imp ab te wing, und te headteuffel ab te wing. Te angel ab *not* te wing, and I am te *Angel ov te Odd.*"

"And your business with me at present is — is —"

"My pizziness!" ejaculated the thing, "vy vot a low bred puppy you mos pe vor to ask a gentleman und an angel apout his pizziness!"

This language was rather more than I could bear, even from an angel; so, plucking up courage, I seized a salt-cellar which lay within reach, and hurled it at the head of the intruder. Either he dodged, however, or my aim was inaccurate; for all I accomplished was the demolition of the crystal which protected the dial of the clock upon the mantelpiece.

As for the Angel, he evinced his sense of my assault by giving me two or three hard consecutive raps upon the forehead as before. These reduced me at once to submission, and I am almost ashamed to confess that, either through pain or vexation, there came a few tears into my eyes.

"Mein Gott!" said the Angel of the Odd, apparently much softened at my distress; "mein Gott, te man is eder ferry dronck or ferry sorry. You mos not trink it so strong — you mos put de water in te wine. Here, trink dis, like a goot veller, und don't gry now — don't!"

Hereupon the Angel of the Odd replenished my goblet (which was about a third full of Port) with a colorless fluid that he poured from one of his hand bottles. I observed that these bottles had labels about their necks, and that these labels were inscribed "Kirschenwasser."

The considerate kindness of the Angel mollified me in no little measure; and, aided by the water with which he diluted my Port more than once, I at length regained sufficient temper to listen to his very extraordinary discourse. I cannot pretend to recount all that he told me, but I gleaned from what he said that he was the genius who presided over the *contre temps* of mankind, and whose business it was to bring about the *odd accidents* which are continually astonishing the skeptic. Once or twice, upon my venturing to express my total incredulity in respect to his pretensions, he grew very angry indeed, so that at length I considered it the wiser policy to say nothing at all, and let him have his own way. He talked on, therefore, at great length, while I merely leaned back in my chair with my eyes shut, and amused myself with munching raisins and flipping the stems about the room. But, by and bye, the Angel suddenly construed this behavior of mine into contempt. He arose in a terrible passion, slouched his funnel down over his eyes, swore a vast oath, uttered a threat of some character which I did not precisely comprehend, and finally made me a low bow and departed, wishing me, in the language of the archbishop in *Gil-Blas*, "*beaucoup de bonheur et un peu plus de bon sens.*"

His departure afforded me relief. The very few glasses of Lafitte that I had sipped had the effect of rendering me drowsy, and I felt inclined to take a nap of some fifteen or twenty minutes, as is my custom after dinner. At six I had an appointment of consequence, which it was quite indispensable that I should keep. The policy of insurance for my dwelling house had expired the day before; and, some dispute having arisen, it was agreed that, at six, I should meet the board of directors of the company and settle the terms of a renewal. Glancing upward at the clock on the mantel-piece (for I felt too drowsy to take out my watch), I had the pleasure to find that I had still twenty-five minutes to spare. It was half past five; I could easily walk to the insurance office in five minutes; and my usual post prandian siestas had never been known to exceed five and twenty. I felt sufficiently safe, therefore, and composed myself to my slumbers forthwith.

Having completed them to my satisfaction, I again looked toward the time-piece, and was half inclined to believe in the possibility of odd accidents when I found that, instead of my ordinary fifteen or twenty minutes, I had been dozing only three; for it still wanted seven and twenty of the appointed hour. I betook myself again to my nap, and at length a second time awoke, when, to my utter amazement, it still wanted twenty-seven minutes of six. I jumped up to examine the clock, and found that it had ceased running. My watch informed me that it was half past seven; and, of course, having slept two hours, I was too late for my appointment. "It will make no difference," I said; "I can call at the office in the morning and apologize; in the meantime what can be the matter with the clock?" Upon examining it I discovered that one of the raisin-stems which I had been flipping about the room during the discourse of the Angel of the Odd had flown through the fractured crystal, and lodging, singularly enough, in the key-hole, with an end projecting outward, had thus arrested the revolution of the minute-hand.

"Ah!" said I; "I see how it is. This thing speaks for itself. A natural accident, such as *will* happen now and then!"

I gave the matter no further consideration, and at my usual hour retired to bed. Here, having placed a candle upon a reading-stand at the bed-head, and having made an attempt to peruse some pages of the "Omnipresence of the Deity," I unfortunately fell asleep in less than twenty seconds, leaving the light burning as it was.

My dreams were terrifically disturbed by visions of the Angel of the Odd. Methought he stood at the foot of the couch, drew aside the curtains, and, in the hollow, detestable tones of a rum-puncheon, menaced me with the bitterest vengeance for the contempt with which I had treated him. He concluded a long harangue by taking off his funnel-cap, inserting the tube into my gullet, and thus deluging me with an ocean of Kirschenwasser, which he poured, in a continuous flood, from one of the long-necked bottles that stood him instead of an arm. My agony was at length insufferable, and I awoke just in time to perceive that a rat had run off with the lighted candle from the stand, but *not* in season to prevent his making his escape with it through the hole. Very soon, a strong suffocating odor assailed my nostrils; the house, I clearly perceived, was on fire. In a few minutes the blaze broke forth with violence, and in an incredibly brief period the entire building was wrapped in flames. All egress from my chamber, except through a window, was cut off. The crowd, however, quickly procured and raised a long ladder. By means of this I was descending rapidly, and in apparent safety, when a huge hog, about whose rotund stomach, and indeed about whose whole air and physiognomy, there was something which reminded me of the Angel of the Odd, — when this hog, I say, which hitherto had been quietly slumbering in the mud, took it suddenly into his head that his left shoulder needed scratching, and could find no more convenient

rubbing post than that afforded by the foot of the ladder. In an instant I was precipitated, and had the misfortune to fracture my arm.

This accident, with the loss of my insurance, and with the more serious loss of my hair, the whole of which had been singed off by the fire, predisposed me to serious impressions, so that, finally, I made up my mind to take a wife. There was a rich widow disconsolate for the loss of her seventh husband, and to her wounded spirit I offered the balm of my vows. She yielded a reluctant consent to my prayers. I knelt at her feet in gratitude and adoration. She blushed, and bowed her luxuriant tresses into close contact with those supplied me, temporarily, by Grandjean. I know not how the entanglement took place, but so it was. I arose with a shining pate, wigless; she in disdain and wrath, half buried in alien hair. Thus ended my hopes of the widow by an accident which could not have been anticipated, to be sure, but which the natural sequence of events had brought about.

Without despairing, however, I undertook the siege of a less implacable heart. The fates were again propitious for a brief period; but again a trivial incident interfered. Meeting my betrothed in an avenue thronged with the ~~elite~~ of the city, I was hastening to greet her with one of my best considered bows, when a small particle of some foreign matter lodging in the corner of my eye, rendered me, for the moment, completely blind. Before I could recover my sight, the lady of my love had disappeared — irreparably affronted at what she chose to consider my premeditated rudeness in passing her by ungreeted. While I stood bewildered at the suddenness of this accident (which might have happened, nevertheless, to any one under the sun), and while I still continued incapable of sight, I was accosted by the Angel of the Odd, who proffered me his aid with a civility which I had no reason to expect. He examined my disordered eye with much gentleness and skill, informed me that I had a drop in it, and (whatever a "drop" was) took it out, and afforded me relief.

I now considered it time to die, (since fortune had so determined to persecute me,) and accordingly made my way to the nearest river. Here, divesting myself of my clothes, (for there is no reason why we cannot die as we were born,) I threw myself headlong into the current; the sole witness of my fate being a solitary crow that had been seduced into the eating of brandy-saturated corn, and so had staggered away from his fellows. No sooner had I entered the water than this bird took it into its head to fly away with the most indispensable portion of my apparel. Postponing, therefore, for the present, my suicidal design, I just slipped my nether extremities into the sleeves of my coat, and betook myself to a pursuit of the felon with all the nimbleness which the case required and its circumstances would admit. But my evil destiny attended me still. As I ran at full speed, with my nose up in the atmosphere, and intent only upon the purloiner of my property, I suddenly perceived

that my feet rested no longer upon *terra firma*; the fact is, I had thrown myself over a precipice, and should inevitably have been dashed to pieces, but for my good fortune in grasping the end of a long guide-rope, which depended from a passing balloon.

As soon as I sufficiently recovered my senses to comprehend the terrific predicament in which I stood or rather hung, I exerted all the power of my lungs to make that predicament known to the aeronaut overhead. But for a long time I exerted myself in vain. Either the fool could not, or the villain would not perceive me. Meantime the machine rapidly soared, while my strength even more rapidly failed. I was soon upon the point of resigning myself to my fate, and dropping quietly into the sea, when my spirits were suddenly revived by hearing a hollow voice from above, which seemed to be lazily humming an opera air. Looking up, I perceived the Angel of the Odd. He was leaning with his arms folded, over the rim of the car; and with a pipe in his mouth, at which he puffed leisurely, seemed to be upon excellent terms with himself and the universe. I was too much exhausted to speak, so I merely regarded him with an imploring air.

For several minutes, although he looked me full in the face, he said nothing. At length removing carefully his meerschaum from the right to the left corner of his mouth, he condescended to speak.

"Who pe you?" he asked, "und what der teuffel you pe do dare?"

To this piece of impudence, cruelty, and affectation, I could reply only by ejaculating the monosyllable "Help!"

"Elp!" echoed the ruffian — "not I. Dare iz te pottle — elp yourself, und pe tam'd!"

With these words he let fall a heavy bottle of Kirschenwasser which, dropping precisely upon the crown of my head, caused me to imagine that my brains were entirely knocked out. Impressed with this idea, I was about to relinquish my hold and give up the ghost with a good grace, when I was arrested by the cry of the Angel, who bade me hold on.

"Old on!" he said; "don't pe in te urry — don't. Will you pe take de odder pottle, or ave you pe got zober yet and come to your zenzes?"

I made haste, hereupon, to nod my head twice — once in the negative, meaning thereby that I would prefer not taking the other bottle at present — and once in the affirmative, intending thus to imply that I *was* sober and *had* positively come to my senses. By these means I somewhat softened the Angel.

"Und you pelief, ten," he inquired, "at te last? You pelief, ten, in te possibilty of te odd?"

I again nodded my head in assent.

"Und you ave pelief in *me*, te Angel of te Odd?"

I nodded again.

"Und you acknowledge tat you pe te blind dronk and te vool?"

I nodded once more.

he slapped him upon the back — “I tell you what it is, ‘Old Charley,’ you are, by all odds, the heartiest old fellow I ever came across in all my born days; and, since you love to guzzle the wine at that fashion, I’ll be darned if I don’t have to make thee a present of a big box of the Chateau-Margaux. Od rot me,” — (Mr. Shuttleworthy had a sad habit of swearing, although he seldom went beyond “Od rot me,” or “By gosh,” or “By the jolly golly,”) — “Od rot me,” says he, “if I don’t send an order to town this very afternoon for a double box of the best that can be got, and I’ll make ye a present of it, I will! — ye needn’t say a word now — I will, I tell ye, and there’s an end of it; so look out for it — it will come to hand some of these fine days, precisely when ye are looking for it the least!” I mention this little bit of liberality on the part of Mr. Shuttleworthy, just by way of showing you how *very* intimate an understanding existed between the two friends.

Well, on the Sunday morning in question, when it came to be fairly understood that Mr. Shuttleworthy had met with foul play, I never saw any one so profoundly affected as “Old Charley Goodfellow.” When he first heard that the horse had come home without his master, and without his master’s saddle-bags, and all bloody from a pistol-shot, that had gone clean through and through the poor animal’s chest without quite killing him; when he heard all this, he turned as pale as if the missing man had been his own dear brother or father, and shivered and shook all over as if he had had a fit of the ague.

At first he was too much overpowered with grief to be able to do any thing at all, or to concert upon any plan of action; so that for a long time he endeavoured to dissuade Mr. Shuttleworthy’s other friends from making a stir about the matter, thinking it best to wait awhile — say for a week or two, or a month, or two — to see if something wouldn’t turn up, or if Mr. Shuttleworthy wouldn’t come in the natural way, and explain his reasons for sending his horse on before. I dare say you have often observed this disposition to temporize, or to procrastinate, in people who are labouring under any very poignant sorrow. Their powers of mind seem to be rendered torpid, so that they have a horror of any thing like action, and like nothing in the world so well as to lie quietly in bed and “nurse their grief,” as the old ladies express it — that is to say, ruminate over the trouble.

The people of Rattleborough had, indeed, so high an opinion of the wisdom and discretion of “Old Charley,” that the greater part of them felt disposed to agree with him, and not make a stir in the business “until something should turn up,” as the honest old gentleman worded it; and I believe that, after all, this would have been the general determination, but for the very suspicious interference of Mr. Shuttleworthy’s nephew, a young man of very dissipated habits, and otherwise of rather bad character. This nephew, whose name was Pennifeather, would listen to nothing like reason in the matter of “lying quiet,” but insisted upon making

immediate search for the “corpse of the murdered man.” This was the expression he employed; and Mr. Goodfellow acutely remarked at the time, that it was “a *singular* expression, to say no more.” This remark of “Old Charley’s,” too, had great effect upon the crowd; and one of the party was heard to ask, very impressively, “how it happened that young Mr. Pennifeather was so intimately cognizant of all the circumstances connected with his wealthy uncle’s disappearance, as to feel authorized to assert, distinctly and unequivocally, that his uncle *was* ‘a murdered man.’” Hereupon some little squibbing and bickering occurred among various members of the crowd, and especially between “Old Charley” and Mr. Pennifeather — although this latter occurrence was, indeed, by no means a novelty, for no good will had subsisted between the parties for the last three or four months; and matters had even gone so far that Mr. Pennifeather had actually knocked down his uncle’s friend for some alleged excess of liberty that the latter had taken in the uncle’s house, of which the nephew was an inmate. Upon this occasion “Old Charley” is said to have behaved with exemplary moderation and Christian charity. He arose from the blow, adjusted his clothes, and made no attempt at retaliation at all — merely muttering a few words about “taking summary vengeance at the first convenient opportunity,” — a natural and very justifiable ebullition of anger, which meant nothing, however, and, beyond doubt, was no sooner given vent to than forgotten.

However these matters may be (which have no reference to the point now at issue), it is quite certain that the people of Rattleborough, principally through the persuasion of Mr. Pennifeather, came at length to the determination of dispersion over the adjacent country in search of the missing Mr. Shuttleworthy. I say they came to this determination in the first instance. After it had been fully resolved that a search should be made, it was considered almost a matter of course that the seekers should disperse — that is to say, distribute themselves in parties — for the more thorough examination of the region round about. I forget, however, by what ingenious train of reasoning it was that “Old Charley” finally convinced the assembly that this was the most injudicious plan that could be pursued. Convince them, however, he did — all except Mr. Pennifeather; and, in the end, it was arranged that a search should be instituted, carefully and very thoroughly, by the burghers *en masse*, “Old Charley” himself leading the way.

As for the matter of that, there could have been no better pioneer than “Old Charley,” whom everybody knew to have the eye of a lynx; but, although he led them into all manner of out-of-the-way holes and corners, by routes that nobody had ever suspected of existing in the neighbourhood, and although the search was incessantly kept up day and night for nearly a week, still no trace of Mr. Shuttleworthy could be discovered. When I say no trace, however, I must not be understood to speak literally; for trace, to some extent, there certainly was. The poor gentle-

man had been tracked, by his horse's shoes (which were peculiar), to a spot about three miles to the east of the borough, on the main road leading to the city. Here the track made off into a by-path through a piece of woodland — the path coming out again into the main road, and cutting off about half a mile of the regular distance. Following the shoe-marks down this lane, the party came at length to a pool of stagnant water, half hidden by the brambles, to the right of the lane, and opposite this pool all vestige of the track was lost sight of. It appeared, however, that a struggle of some nature had here taken place, and it seemed as if some large and heavy body, much larger and heavier than a man, had been drawn from the by-path to the pool. This latter was carefully dragged twice, but nothing was found; and the party was upon the point of going away, in despair of coming to any result, when Providence suggested to Mr. Goodfellow the expediency of draining the water off altogether. This project was received with cheers, and many high compliments to "Old Charley" upon his sagacity and consideration. As many of the burghers had brought spades with them, supposing that they might possibly be called upon to disinter a corpse, the drain was easily and speedily effected; and no sooner was the bottom visible, than right in the middle of the mud that remained was discovered a black silk velvet waistcoat, which nearly every one present immediately recognized as the property of Mr. Pennifeather. This waistcoat was much torn and stained with blood, and there were several persons among the party who had a distinct remembrance of its having been worn by its owner on the very morning of Mr. Shuttleworthy's departure for the city; while there were others, again, ready to testify upon oath, if required, that Mr. P. did *not* wear the garment in question at any period during the *remainder* of that memorable day; nor could any one be found to say that he had seen it upon Mr. P.'s person at any period at all subsequent to Mr. Shuttleworthy's disappearance.

Matters now wore a very serious aspect for Mr. Pennifeather, and it was observed, as an indubitable confirmation of the suspicions which were excited against him, that he grew exceedingly pale, and when asked what he had to say for himself, was utterly incapable of saying a word. Hereupon, the few friends his riotous mode of living had left him, deserted him at once to a man, and were even more clamorous than his ancient and avowed enemies for his instantaneous arrest. But, on the other hand, the magnanimity of Mr. Goodfellow shone forth with only the more brilliant lustre through contrast. He made a warm and intensely eloquent defence of Mr. Pennifeather, in which he alluded more than once to his own sincere forgiveness of that wild young gentleman — "the heir of the worthy Mr. Shuttleworthy," — for the insult which he (the young gentleman) had, no doubt in the heat of passion, thought proper to put upon him (Mr. Goodfellow). "He forgave him for it," he said, "from the very bottom of his heart; and for himself (Mr. Goodfellow),

so far from pushing the suspicious circumstances to extremity, which he was sorry to say, really *had* arisen against Mr. Pennifeather, he (Mr. Goodfellow) would make every exertion in his power, would employ all the little eloquence in his possession to — to — to — soften down, as much as he could conscientiously do so, the worst features of this really exceedingly perplexing piece of business.”

Mr. Goodfellow went on for some half hour longer in this strain, very much to the credit both of his head and of his heart; but your warm-hearted people are seldom apposite in their observations — they run into all sorts of blunders, *contre-temps* and *mal apropos-isms*, in the hot-headedness of their zeal to serve a friend — thus, often with the kindest intentions in the world, doing infinitely more to prejudice his cause than to advance it.

So, in the present instance, it turned out with all the eloquence of “Old Charley”; for, although he laboured earnestly in behalf of the suspected, yet it so happened, somehow or other, that every syllable he uttered of which the direct but unwitting tendency was not to exalt the speaker in the good opinion of his audience, had the effect to deepen the suspicion already attached to the individual whose cause he pleaded, and to arouse against him the fury of the mob.

One of the most unaccountable errors committed by the orator was his allusion to the suspected as “the heir of the worthy old gentleman Mr. Shuttleworthy.” The people had really never thought of this before. They had only remembered certain threats of disinheritance uttered a year or two previously by the uncle (who had no living relative except the nephew), and they had, therefore, always looked upon this disinheritance as a matter that was settled — so single-minded a race of beings were the Rattleburghers; but the remark of “Old Charley” brought them at once to a consideration of this point, and thus gave them to see the possibility of the threats having been nothing *more* than a threat. And straightway hereupon, arose the natural question of *cui bono*? — a question that tended even more than the waistcoat to fasten the terrible crime upon the young man. And here, lest I may be misunderstood, permit me to digress for one moment merely to observe that the exceedingly brief and simple Latin phrase which I have employed, is invariably mis-translated and misconceived. “*Cui bono*?” in all the crack novels and elsewhere, — in those of Mrs. Gore, for example, (the author of “Cecil,”) a lady who quotes all tongues from the Chaldean to Chickasaw, and is helped to her learning, “as needed,” upon a systematic plan, by Mr. Beckford, — in *all* the crack novels, I say, from those of Bulwer and Dickens to those of Turnapenny and Ainsworth, the two little Latin words *cui bono* are rendered “to what purpose?” or, (as if *quo bono*,) “to what good.” Their true meaning, nevertheless, is “for whose advantage.” *Cui*, to whom; *bono*, is it for a benefit. It is a purely legal phrase, and applicable precisely in cases such as we have now under consideration, where

the probability of the doer of a deed hinges upon the probability of the benefit accruing to this individual or to that from the deed's accomplishment. Now in the present instance, the question *cui bono?* very pointedly implicated Mr. Pennifeather. His uncle had threatened him, after making a will in his favour, with disinheritance. But the threat had not been actually kept; the original will, it appeared, had not been altered. *Had* it been altered, the only supposable motive for murder on the part of the suspected would have been the ordinary one of revenge; and even this would have been counteracted by the hope of reinstatement into the good graces of the uncle. But the will being unaltered, while the threat to alter remained suspended over the nephew's head, there appears at once the very strongest possible inducement for the atrocity; and so concluded, very sagaciously, the worthy citizens of the borough of Rattle.

Mr. Pennifeather was, accordingly, arrested upon the spot, and the crowd, after some further search, proceeded homeward, having him in custody. On the route, however, another circumstance occurred tending to confirm the suspicion entertained. Mr. Goodfellow, whose zeal led him to be always a little in advance of the party, was seen suddenly to run forward a few paces, stoop, and then apparently to pick up some small object from the grass. Having quickly examined it, he was observed, too, to make a sort of half attempt at concealing it in his coat pocket; but this action was noticed, as I say, and consequently prevented, when the object picked up was found to be a Spanish knife which a dozen persons at once recognized as belonging to Mr. Pennifeather. Moreover, his initials were engraved upon the handle. The blade of this knife was open and bloody.

No doubt now remained of the guilt of the nephew, and immediately upon reaching Rattleborough he was taken before a magistrate for examination.

Here matters again took a most unfavourable turn. The prisoner, being questioned as to his whereabouts on the morning of Mr. Shuttleworthy's disappearance, had absolutely the audacity to acknowledge that on that very morning he had been out with his rifle deer-stalking, in the immediate neighbourhood of the pool where the blood-stained waistcoat had been discovered through the sagacity of Mr. Goodfellow.

This latter now came forward, and, with tears in his eyes, asked permission to be examined. He said that a stern sense of the duty he owed his Maker, not less than his fellow-men, would permit him no longer to remain silent. Hitherto, the sincerest affection for the young man (notwithstanding the latter's ill-treatment of himself, Mr. Goodfellow) had induced him to make every hypothesis which imagination could suggest, by way of endeavouring to account for what appeared suspicious in the circumstances that told so seriously against Mr. Pennifeather; but these circumstances were now altogether *too* convincing — *too* damning; he would hesitate no longer — he would tell all he knew, although his

heart (Mr. Goodfellow's) should absolutely burst asunder in the effort. He then went on to state that, on the afternoon of the day previous to Mr. Shuttleworthy's departure for the city, that worthy old gentleman had mentioned to his nephew, in *his* hearing (Mr. Goodfellow's), that his object in going to town on the morrow was to make a deposit of an unusually large sum of money in the “Farmers and Mechanics' Bank,” and that, then and there, the said Mr. Shuttleworthy had distinctly avowed to the said nephew his irrevocable determination of rescinding the will originally made, and of cutting him off with a shilling. He (the witness) now solemnly called upon the accused to state whether what he (the witness) had just stated was or was not the truth in every substantial particular. Much to the astonishment of every one present, Mr. Pennifeather frankly admitted that *it was*.

The magistrate now considered it his duty to send a couple of constables to search the chamber of the accused in the house of his uncle. From this search they almost immediately returned with the well-known steel-bound, russet leather pocket-book which the old gentleman had been in the habit of carrying for years. Its valuable contents, however, had been abstracted, and the magistrate in vain endeavoured to extort from the prisoner the use which had been made of them, or the place of their concealment. Indeed, he obstinately denied all knowledge of the matter. The constables, also, discovered, between the bed and sacking of the unhappy man, a shirt and neck-handkerchief both marked with the initials of his name, and both hideously besmeared with the blood of the victim.

At this juncture, it was announced that the horse of the murdered man had just expired in the stable from the effects of the wound he had received, and it was proposed by Mr. Goodfellow that a *post mortem* examination of the beast should be immediately made, with the view, if possible, of discovering the ball. This was accordingly done; and, as if to demonstrate beyond a question the guilt of the accused, Mr. Goodfellow, after considerable searching in the cavity of the chest, was enabled to detect and to pull forth a bullet of very extraordinary size, which, upon trial, was found to be exactly adapted to the bore of Mr. Pennifeather's rifle, while it was far too large for that of any other person in the borough or its vicinity. To render the matter even surer yet, however, this bullet was discovered to have a flaw or seam at right angles to the usual suture, and upon examination, this seam corresponded precisely with an accidental ridge or elevation in a pair of moulds acknowledged by the accused himself to be his own property. Upon finding of this bullet, the examining magistrate refused to listen to any farther testimony, and immediately committed the prisoner for trial — declining resolutely to take any bail in the case, although against this severity Mr. Goodfellow very warmly remonstrated, and offered to become surety in whatever amount might be required. This generosity on the part of “Old

Charley" was only in accordance with the whole tenour of his amiable and chivalrous conduct during the entire period of his sojourn in the borough of Rattle. In the present instance the worthy man was so entirely carried away by the excessive warmth of his sympathy, that he seemed to have quite forgotten, when he offered to go bail for his young friend, that he himself (Mr. Goodfellow) did not possess a single dollar's worth of property upon the face of the earth.

The result of the committal may be readily foreseen. Mr. Pennifeather, amid the loud execrations of all Rattleborough, was brought to trial at the next criminal sessions, when the chain of circumstantial evidence (strengthened as it was by some additional damning facts, which Mr. Goodfellow's sensitive conscientiousness forbade him to withhold from the court) was considered so unbroken and so thoroughly conclusive, that the jury, without leaving their seats, returned an immediate verdict of "*Guilty of murder in the first degree.*" Soon afterward the unhappy wretch received sentence of death, and was remanded to the county jail to await the inexorable vengeance of the law.

In the meantime, the noble behaviour of "Old Charley Goodfellow" had doubly endeared him to the honest citizens of the borough. He became ten times a greater favorite than ever; and, as a natural result of the hospitality with which he was treated, he relaxed, as it were, perforce, the extremely parsimonious habits which his poverty had hitherto impelled him to observe, and very frequently had little *réunions* at his own house, when wit and jollity reigned supreme — dampened a little, of course, by the occasional remembrance of the untoward and melancholy fate which impended over the nephew of the late lamented bosom friend of the generous host.

One fine day, this magnanimous old gentleman was agreeably surprised at the receipt of the following letter: —

Chat. Mar. A — No. 1. —
6 doz. bottles (½ Gross)
From H. F. B. & Co.
Charles Goodfellow, Esq., Rattleborough

"Charles Goodfellow, Esquire:

"Dear Sir — In conformity with an order transmitted to our firm about two months since, by our esteemed correspondent, Mr. Barnabus Shuttleworthy, we have the honour of forwarding this morning, to your address, a double box of Chateau-Margaux, of the antelope brand, violet seal. Box numbered and marked as per margin.

"We remain, sir,

"Your most ob'nt ser'ts,

HOGGS, FROGS, BOGS, & Co.

"City of —, June 21, 18—.

"P. S. — The box will reach you by wagon, on the day after your receipt of this letter. Our respects to Mr. Shuttleworthy.

"H., F., B., & Co."

The fact is, that Mr. Goodfellow had, since the death of Mr. Shuttleworthy, given over all expectation of ever receiving the promised Chateau-Margaux; and he, therefore, looked upon it *now* as a sort of especial dispensation of Providence in his behalf. He was highly delighted, of course, and in the exuberance of his joy invited a large party of friends to a *petit souper* on the morrow, for the purpose of broaching the good old Mr. Shuttleworthy's present. Not that he *said* any thing about “the good old Mr. Shuttleworthy” when he issued the invitations. The fact is, he thought much and concluded to say nothing at all. He did *not* mention to any one — if I remember aright — that he had received a *present* of Chateau-Margaux. He merely asked his friends to come and help him drink some, of a remarkable fine quality and rich flavour, that he had ordered up from the city a couple of months ago, and of which he would be in the receipt upon the morrow. I have often puzzled myself to imagine *why* it was that “Old Charley” came to the conclusion to say nothing about having received the wine from his old friend, but I could never precisely understand his reason for the silence, although he had *some* excellent and very magnanimous reason, no doubt.

The morrow at length arrived, and with it a very large and highly respectable company at Mr. Goodfellow's house. Indeed, half the borough was there, — I myself among the number, — but, much to the vexation of the host, the Chateau-Margaux did not arrive until a late hour, and when the sumptuous supper supplied by “Old Charley” had been done very ample justice by the guests. It came at length, however, — a monstrosously big box of it there was, too — and as the whole party were in excessively good humor, it was decided, *nem. con.*, that it should be lifted upon the table and its contents disembowelled forthwith.

No sooner said than done. I lent a helping hand; and, in a trice we had the box upon the table, in the midst of all the bottles and glasses, not a few of which were demolished in the scuffle. “Old Charley,” who was pretty much intoxicated, and excessively red in the face, now took a seat, with an air of mock dignity, at the head of the board, and thumped furiously upon it with a decanter, calling upon the company to keep order “during the ceremony of disinterring the treasure.”

After some vociferation, quiet was at length fully restored, and, as very often happens in similar cases, a profound and remarkable silence ensued. Being then requested to force open the lid, I complied, of course, “with an infinite deal of pleasure.” I inserted a chisel, and giving it a few slight taps with a hammer, the top of the box flew suddenly off, and at the same instant, there sprang up into a sitting position, directly facing the host, the bruised, bloody, and nearly putrid corpse of the murdered Mr. Shuttleworthy himself. It gazed for a few seconds, fixedly and sorrowfully, with its decaying and lack-lustre eyes, full into the countenance of Mr. Goodfellow; uttered slowly, but clearly and impressively, the words — “Thou art the man!” and then, falling over the side of the

chest as if thoroughly satisfied, stretched out its limbs quiveringly upon the table.

The scene that ensued is altogether beyond description. The rush for the doors and windows was terrific, and many of the most robust *men* in the room fainted outright through sheer horror. But after the first wild, shrieking burst of affright, all eyes were directed to Mr. Goodfellow. If I live a thousand years, I can never forget the more than mortal agony which was depicted in that ghastly face of his, so lately rubicund with triumph and wine. For several minutes he sat rigidly as a statue of marble; his eyes seeming, in the intense vacancy of their gaze, to be turned inward and absorbed in the contemplation of his own miserable, murderous soul. At length their expression appeared to flash suddenly out into the external world, when, with a quick leap, he sprang from his chair, and falling heavily with his head and shoulders upon the table, and in contact with the corpse, poured out rapidly and vehemently a detailed confession of the hideous crime for which Mr. Pennifeather was then imprisoned and doomed to die.

What he recounted was in substance this: — He followed his victim to the vicinity of the pool; there shot his horse with a pistol; despatched its rider with the butt end; possessed himself of the pocket-book; and, supposing the horse dead, dragged it with great labour to the brambles by the pond. Upon his own beast he slung the corpse of Mr. Shuttleworthy, and thus bore it to a secure place of concealment a long distance off through the woods.

The waistcoat, the knife, the pocket-book, and bullet, had been placed by himself where found, with the view of avenging himself upon Mr. Pennifeather. He had also contrived the discovery of the stained handkerchief and shirt.

Towards the end of the blood-chilling recital, the words of the guilty wretch faltered and grew hollow. When the record was finally exhausted, he arose, staggered backward from the table, and fell — *dead*.

The means by which this happily-timed confession was extorted, although efficient, were simple indeed. Mr. Goodfellow's excess of frankness had disgusted me, and excited my suspicions from the first. I was present when Mr. Pennifeather had struck him, and the fiendish expression which then arose upon his countenance, although momentary, assured me that his threat of vengeance would, if possible, be rigidly fulfilled. I was thus prepared to view the *manœuvring* of "Old Charley" in a very different light from that in which it was regarded by the good citizens of Rattleborough. I saw at once that all the criminating discoveries arose, either directly or indirectly, from himself. But the fact which clearly opened my eyes to the true state of the case, was the affair of the bullet, *found* by Mr. G. in the carcass of the horse. I had not forgotten, although the Rattleburghers *had*, that there was a hole where the ball

had entered the horse, and another where it *went out*. If it were found in the animal then, after having made its exit, I saw clearly that it must have been deposited by the person who found it. The bloody shirt and handkerchief confirmed the idea suggested by the bullet; for the blood on examination proved to be capital claret, and no more. When I came to think of these things, and also of the late increase of liberality and expenditure on the part of Mr. Goodfellow, I entertained a suspicion which was none the less strong because I kept it altogether to myself.

In the meantime, I instituted a rigorous private search for the corpse of Mr. Shuttleworthy, and, for good reasons, searched in quarters as divergent as possible from those to which Mr. Goodfellow conducted his party. The result was that, after some days, I came across an old dry well, the mouth of which was nearly hidden by brambles; and here, at the bottom, I discovered what I sought.

Now it so happened that I had overheard the colloquy between the two cronies, when Mr. Goodfellow had contrived to cajole his host into the promise of a box of Chateaux-Margaux. Upon this hint I acted. I procured a stiff piece of whalebone, thrust it down the throat of the corpse, and deposited the latter in an old wine box — taking care so to double the body up as to double the whalebone with it. In this manner I had to press forcibly upon the lid to keep it down while I secured it with nails; and I anticipated, of course, that as soon as these latter were removed, the top would fly *off* and the body *up*.

Having thus arranged the box, I marked, numbered, and addressed it as already told; and then writing a letter in the name of the wine merchants with whom Mr. Shuttleworthy dealt, I gave instructions to my servant to wheel the box to Mr. Goodfellow's door, in a barrow, at a given signal from myself. For the words which I intended the corpse to speak, I confidently depended upon my ventriloquial abilities; for their effect, I counted upon the conscience of the murderous wretch.

I believe there is nothing more to be explained. Mr. Pennifeather was released upon the spot, inherited the fortune of his uncle, profited by the lessons of experience, turned over a new leaf, and led happily ever afterward a new life.

Literary Life of Thingum Bob, Esq.

LATE EDITOR OF THE "GOOSETHERUMFOODLE"

BY HIMSELF

I AM now growing in years, and — since I understand that Shakespeare and Mr. Emmons are deceased — it is not impossible that I may even die. It has occurred to me, therefore, that I may as well retire from the field of Letters and repose upon my laurels. But I am ambitious of signalizing my abdication of the literary sceptre by some important bequest to posterity; and, perhaps, I cannot do a better thing than just pen for it an account of my earlier career. My name, indeed, has been so long and so constantly before the public eye, that I am not only willing to admit the naturalness of the interest which it has everywhere excited, but ready to satisfy the extreme curiosity which it has inspired. In fact, it is no more than the duty of him who achieves greatness to leave behind him, in his ascent, such landmarks as may guide others to be great. I propose, therefore, in the present paper (which I had some idea of calling "Memoranda to Serve for the Literary History of America") to give a detail of those important, yet feeble and tottering, first steps, by which, at length, I attained the high road to the pinnacle of human renown.

Of one's *very* remote ancestors it is superfluous to say much. My father, Thomas Bob, Esq., stood for many years at the summit of his profession, which was that of a merchant-barber, in the city of Smug. His warehouse was the resort of all the principal people of the place, and especially of the editorial corps — a body which inspires all about it with profound veneration and awe. For my own part, I regarded them as gods, and drank in with avidity the rich wit and wisdom which continuously flowed from their august mouths during the process of what is styled "lather." My first moment of positive inspiration must be dated from that ever-memorable epoch, when the brilliant conductor of the "Gad-Fly," in the intervals of the important process just mentioned, recited aloud, before a conclave of our apprentices, an inimitable poem in honor of the "Only Genuine Oil-of-Bob" (so called from its talented inventor, my father), and for which effusion the editor of the "Fly" was remunerated with a regal liberality by the firm of Thomas Bob & Company, merchant-barbers.

The genius of the stanzas to the "Oil-of-Bob" first breathed into me, I say, the divine *afflatus*. I resolved at once to become a great man, and to commence by becoming a great poet. That very evening I fell upon my knees at the feet of my father.

"Father," I said, "pardon me! — but I have a soul above lather. It is

my firm intention to cut the shop. I would be an editor — I would be a poet — I would pen stanzas to the 'Oil-of-Bob.' Pardon me and aid me to be great!"

"My dear Thingum," replied father, (I had been christened Thingum after a wealthy relative so surnamed,) "My dear Thingum," he said, raising me from my knees by the ears — "Thingum, my boy, you're a trump, and take after your father in having a soul. You have an immense head, too, and it must hold a great many brains. This I have long seen, and therefore had thoughts of making you a lawyer. The business, however, has grown ungenteel, and that of a politician don't pay. Upon the whole you judge wisely; — the trade of editor is best: — and if you can be a poet at the same time, — as most of the editors are, by the by, — why, you will kill two birds with the one stone. To encourage you in the beginning of things, I will allow you a garret; pen, ink, and paper; a rhyming dictionary; and a copy of the 'Gad-Fly.' I suppose you would scarcely demand any more."

"I would be an ungrateful villain if I did," I replied with enthusiasm. "Your generosity is boundless. I will repay it by making you the father of a genius."

Thus ended my conference with the best of men, and immediately upon its termination, I betook myself with zeal to my poetical labors; as upon these, chiefly, I founded my hopes of ultimate elevation to the editorial chair.

In my first attempts at composition I found the stanzas to "The Oil-of-Bob" rather a drawback than otherwise. Their splendor more dazzled than enlightened me. The contemplation of their excellence tended, naturally, to discourage me by comparison with my own abortions; so that for a long time I labored in vain. At length there came into my head one of those exquisitely original ideas which now and then *will* permeate the brain of a man of genius. It was this: — or, rather, thus was it carried into execution. From the rubbish of an old book-stall, in a very remote corner of the town, I got together several antique and altogether unknown or forgotten volumes. The bookseller sold them to me for a song. From one of these, which purported to be a translation of one Dante's "Inferno," I copied with remarkable neatness a long passage about a man named Ugolino, who had a parcel of brats. From another, which contained a good many old plays by some person whose name I forget, I extracted in the same manner, and with the same care, a great number of lines about "angels" and "ministers saying grace," and "goblins damned," and more besides of that sort. From a third, which was the composition of some blind man or other, either a Greek or a Choctaw — I cannot be at the pains of remembering every trifle exactly, — I took about fifty verses beginning with "Achilles' wrath," and "grease," and something else. From a fourth, which I recollect was also the work of a blind man, I selected a page or two all about "hail" and "holy light";

and, although a blind man has no business to write about light, still the verses were sufficiently good in their way.

Having made fair copies of these poems, I signed every one of them "Oppodeldoc" (a fine sonorous name), and, doing each up nicely in a separate envelope, I dispatched one to each of the four principal Magazines, with a request for speedy insertion and prompt pay. The result of this well-conceived plan, however, (the success of which would have saved me much trouble in after-life,) served to convince me that some editors are not to be bamboozled, and gave the *coup-de-grace* (as they say in France) to my nascent hopes (as they say in the city of the transcendentials).

The fact is, that each and every one of the Magazines in question gave Mr. "Oppodeldoc" a complete using-up, in the "Monthly Notices to Correspondents." The "Hum-Drum" gave him a dressing after this fashion:

"'Oppodeldoc' (whoever he is) has sent us a long *tirade* concerning a bedlamite whom he styles 'Ugolino,' who had a great many children that should have been all whipped and sent to bed without their suppers. The whole affair is exceedingly tame — not to say *flat*. 'Oppodeldoc' (whoever he is) is entirely devoid of imagination — and imagination, in our humble opinion, is not only the soul of POESY, but also its very heart. 'Oppodeldoc' (whoever he is) has the audacity to demand of us, for his twattle, a 'speedy insertion and prompt pay.' We neither insert nor purchase any stuff of the sort. There can be no doubt, however, that he would meet with a ready sale for all the balderdash he can scribble, at the office of either the 'Rowdy-Dow,' the 'Lollipop,' or the 'Goosetherumfooodle.'"

All this, it must be acknowledged, was very severe upon "Oppodeldoc," — but the unkindest cut was putting the word POESY in small caps. In those five pre-eminent letters what a world of bitterness is there not involved!

But "Oppodeldoc" was punished with equal severity in the "Rowdy-Dow," which spoke thus:

"We have received a most singular and insolent communication from a person (whoever he is) signing himself 'Oppodeldoc,' — thus desecrating the greatness of the illustrious Roman emperor so named. Accompanying the letter of 'Oppodeldoc' (whoever he is) we find sundry lines of most disgusting and unmeaning rant about 'angels and ministers of grace,' — rant such as no madman short of a Nat Lee, or an 'Oppodeldoc,' could possibly perpetrate. And for this trash of trash, we are modestly requested to 'pay promptly.' No, sir — no! We pay for nothing of *that* sort. Apply to the 'Hum-Drum,' the 'Lollipop,' or the 'Goosetherumfooodle.' These *periodicals* will undoubtedly accept any literary offal you may send them — and as undoubtedly *promise* to pay for it."

This was bitter indeed upon poor "Oppodeldoc"; but, in this instance, the weight of the satire falls upon the "Hum-Drum," the "Lollipop," and the "Goosetherumfoodle," who are pungently styled "*periodicals*" — in Italics, too — a thing that must have cut them to the heart.

Scarcely less savage was the "Lollipop," which thus discoursed:

"Some *individual*, who rejoices in the appellation 'Oppodeldoc,' (to what low uses are the names of the illustrious dead too often applied!) has enclosed us some fifty or sixty *verses* commencing after this fashion:

'Achilles' wrath, to Greece the direful spring
Of woes unnumbered, &c., &c., &c., &c.'

"'Oppodeldoc' (whoever he is) is respectfully informed that there is not a printer's devil in our office who is not in the daily habit of composing better *lines*. Those of 'Oppodeldoc' will not *scan*. 'Oppodeldoc' should learn to *count*. But why he should have conceived the idea that *we* (of all others, *we!*) would disgrace our pages with his ineffable nonsense is utterly beyond comprehension. Why, the absurd twattle is scarcely good enough for the 'Hum-Drum,' the 'Rowdy-Dow,' the 'Goosetherumfoodle,' — things that are in the practice of publishing 'Mother Goose's Melodies' as original lyrics. And 'Oppodeldoc' (whoever he is) has even the assurance to demand *pay* for this drivel. Does 'Oppodeldoc' (whoever he is) know — is he aware that we could not be paid to insert it?"

As I perused this I felt myself growing gradually smaller and smaller, and when I came to the point at which the editor sneered at the poem as "*verses*," there was little more than an ounce of me left. As for "Oppodeldoc," I began to experience *compassion* for the poor fellow. But the "Goosetherumfoodle" showed, if possible, less mercy than the "Lollipop." It was the "Goosetherumfoodle" that said —

"A wretched poetaster, who signs himself 'Oppodeldoc,' is silly enough to fancy that we will print and *pay* for a medley of incoherent and ungrammatical bombast which he has transmitted to us, and which commences with the following most *intelligible* line:

'Hail, Holy Light! Offspring of Heaven, first born.'

"We say, 'most *intelligible*.' 'Oppodeldoc' (whoever he is) will be kind enough to tell us, perhaps, how '*hail*' can be '*holy light*.' We always regarded it as *frozen rain*. Will he inform us, also, how frozen rain can be, at one and the same time, both '*holy light*' (whatever that is) and an '*off-spring*?' — which latter term (if we understand anything about English) is only employed, with propriety, in reference to small babies of about six weeks old. But it is preposterous to descant upon such absurdity — although 'Oppodeldoc' (whoever he is) has the unparalleled effrontery

to suppose that we will not only 'insert' his ignorant ravings, but (absolutely) *pay for them!*

"Now this is fine — it is rich! — and we have half a mind to punish this young scribbler for his egotism by really publishing his effusion *verbatim et literatim*, as he has written it. We could inflict no punishment so severe, and we *would* inflict it, but for the boredom which we should cause our readers in so doing.

"Let 'Oppodeldoc' (whoever he is) send any future *composition* of like character to the 'Hum-Drum,' the 'Lollipop,' or the 'Rowdy-Dow.' They will 'insert' it. They 'insert' every month just such stuff. Send it to them. WE are not to be insulted with impunity."

This made an end of me; and as for the "Hum-Drum," the "Rowdy-Dow," and the "Lollipop," I never could comprehend how they survived it. The putting *them* in the smallest possible *minion*, (that was the rub — thereby insinuating their lowness — their baseness,) while WE stood looking upon them in gigantic capitals! — oh it was too bitter! — it was wormwood — it was gall. Had I been either of these periodicals I would have spared no pains to have the "Goosetherumfoodle" prosecuted. It might have been done under the Act for the "Prevention of Cruelty to Animals." As for Oppodeldoc (whoever he was), I had by this time lost all patience with the fellow, and sympathized with him no longer. He was a fool, beyond doubt, (whoever he was,) and got not a kick more than he deserved.

The result of my experiment with the old books convinced me, in the first place, that "honesty is the best policy," and, in the second, that if I could not write better than Mr. Dante, and the two blind men, and the rest of the old set, it would, at least, be a difficult matter to write worse. I took heart, therefore, and determined to prosecute the "entirely original" (as they say on the covers of the magazines), at whatever cost of study and pains. I again placed before my eyes, as a model, the brilliant stanzas on "The Oil-of-Bob" by the editor of the "Gad-Fly" and resolved to construct an ode on the same sublime theme, in rivalry of what had already been done.

With my first line I had no material difficulty. It ran thus:

"To pen an Ode upon the 'Oil-of-Bob.'"

Having carefully looked out, however, all the legitimate rhymes to "Bob," I found it impossible to proceed. In this dilemma I had recourse to paternal aid; and, after some hours of mature thought, my father and myself thus constructed the poem:

*"To pen an Ode upon the 'Oil-of-Bob'
Is all sorts of a job.*

(Signed) SNOB."

To be sure, this composition was of no very great length, — but I “have yet to learn,” as they say in the “Edinburgh Review,” that the mere extent of a literary work has anything to do with its merit. As for the Quarterly cant about “sustained effort,” it is impossible to see the sense of it. Upon the whole, therefore, I was satisfied with the success of my maiden attempt, and now the only question regarded the disposal I should make of it. My father suggested that I should send it to the “Gad-Fly,” — but there were two reasons which operated to prevent me from so doing. I dreaded the jealousy of the editor — and I had ascertained that he did not pay for original contributions. I therefore, after due deliberation, consigned the article to the more dignified pages of the “Lollipop” and awaited the event in anxiety, but with resignation.

In the very next published number I had the proud satisfaction of seeing my poem printed at length, as the leading article, with the following significant words, prefixed in *italics* and between brackets:

[We call the attention of our readers to the subjoined admirable stanzas on “The Oil-of-Bob.” We need say nothing of their sublimity, or of their pathos: — it is impossible to peruse them without tears. Those who have been nauseated with a sad dose on the same august topic from the goose-quill of the editor of the “Gad-Fly,” will do well to compare the two compositions.]

P. S. — *We are consumed with anxiety to probe the mystery which envelops the evident pseudonym “Snob.” May we hope for a personal interview?]*

All this was scarcely more than justice, but it was, I confess, rather more than I had expected: — I acknowledge this, be it observed, to the everlasting disgrace of my country and of mankind. I lost no time, however, in calling upon the editor of the “Lollipop” and had the good fortune to find this gentleman at home. He saluted me with an air of profound respect, slightly blended with a fatherly and patronizing admiration, wrought in him, no doubt, by my appearance of extreme youth and inexperience. Begging me to be seated, he entered at once upon the subject of my poem; — but modesty will ever forbid me to repeat the thousand compliments which he lavished upon me. The eulogies of Mr. Crab (such was the editor’s name) were, however, by no means fulsomely indiscriminate. He analyzed my composition with much freedom and great ability — not hesitating to point out a few trivial defects — a circumstance which elevated him highly in my esteem. The “Gad-Fly” was, of course, brought upon the *tapis*, and I hope never to be subjected to a criticism so searching, or to rebukes so withering, as were bestowed by Mr. Crab upon that unhappy effusion. I had been accustomed to regard the editor of the “Gad-Fly” as something superhuman; but Mr. Crab

soon disabused me of that idea. He set the literary as well as the personal character of the Fly (so Mr. C. satirically designated the rival editor), in its true light. He, the Fly, was very little better than he should be. He had written infamous things. He was a penny-a-liner, and a buffoon. He was a villain. He had composed a tragedy which set the whole country in a guffaw, and a farce which deluged the universe in tears. Besides all this, he had the impudence to pen what he meant for a lampoon upon himself (Mr. Crab), and the temerity to style him "an ass." Should I at any time wish to express my opinion of Mr. Fly, the pages of the "Lollipop," Mr. Crab assured me, were at my unlimited disposal. In the meantime, as it was very certain that I would be attacked in the "Fly" for my attempt at composing a rival poem on the "Oil-of-Bob," he (Mr. Crab) would take it upon himself to attend, pointedly, to my private and personal interests. If I were not made a man of at once, it should not be the fault of himself (Mr. Crab).

Mr. Crab having now paused in his discourse (the latter portion of which I found it impossible to comprehend), I ventured to suggest something about the remuneration which I had been taught to expect for my poem, by an announcement on the cover of the "Lollipop," declaring that it (the "Lollipop") "insisted upon being permitted to pay exorbitant prices for all accepted contributions, — frequently expending more money for a single brief poem than the whole annual cost of the 'Hum-Drum,' the 'Rowdy-Dow,' and the 'Goosetherumfoodle' combined."

As I mentioned the word "remuneration," Mr. Crab first opened his eyes, and then his mouth, to quite a remarkable extent, causing his personal appearance to resemble that of a highly agitated elderly duck in the act of quacking; and in this condition he remained (ever and anon pressing his hinds tightly to his forehead, as if in a state of desperate bewilderment) until I had nearly made an end of what I had to say.

Upon my conclusion, he sank back into his seat, as if much overcome, letting his arms fall lifelessly by his side, but keeping his mouth still rigorously open, after the fashion of the duck. While I remained in speechless astonishment at behavior so alarming he suddenly leaped to his feet and made a rush at the bell-rope; but just as he reached this, he appeared to have altered his intention, whatever it was, for he dived under a table and immediately re-appeared with a cudgel. This he was in the act of uplifting (for what purpose I am at a loss to imagine), when all at once, there came a benign smile over his features, and he sank placidly back in his chair.

"Mr. Bob," he said, (for I had sent up my card before ascending myself,) "Mr. Bob, you are a young man, I presume — *very?*"

I assented; adding that I had not yet concluded my third lustrum.

"Ah!" he replied, "very good! I see how it is — say no more! Touching this matter of compensation, what you observe is very just, — in fact it

is excessively so. But ah — ah — the *first* contribution — the *first*, I say — it is never the Magazine custom to pay for, — you comprehend, eh? The truth is, we are usually the *recipients* in such case.” [Mr. Crab smiled blandly as he emphasized the word “recipients.”] “for the most part, we are *paid* for the insertion of a maiden attempt — especially in verse. In the second place, Mr. Bob, the Magazine rule is never to disburse what we term in France the *argent comptant*: — I have no doubt you understand. In a quarter or two after publication of the article — or in a year or two — we make no objection to giving our note at nine months; provided, always, that we can so arrange our affairs as to be quite certain of a ‘burst up’ in six. I really *do* hope, Mr. Bob, that you will look upon this explanation as satisfactory.” Here Mr. Crab concluded, and the tears stood in his eyes.

Grieved to the soul at having been, however innocently, the cause of pain to so eminent and so sensitive a man, I hastened to apologize, and to reassure him, by expressing my perfect coincidence with his views, as well as my entire appreciation of the delicacy of his position. Having done all this in a neat speech, I look leave.

One fine morning, very shortly afterwards, “I awoke and found myself famous.” The extent of my renown will be best estimated by reference to the editorial opinions of the day. These opinions, it will be seen, were embodied in critical notices of the number of the “Lollipop” containing my poem, and are perfectly satisfactory, conclusive, and clear with the exception, perhaps, of the hieroglyphical marks, “*Sep. 15 — 1 t.*” appended to each of the critiques.

The “Owl,” a journal of profound sagacity, and well known for the deliberate gravity of its literary decisions — the “Owl,” I say, spoke as follows:

“THE LOLLIPOP! The October number of this delicious Magazine surpasses its predecessors, and sets competition at defiance. In the beauty of its typography and paper — in the number and excellence of its steel plates — as well as in the literary merit of its contributions — the ‘Lollipop’ compares with its slow-paced rivals as Hyperion with Satyr. The ‘Hum-Drum,’ the ‘Rowdy-Dow,’ and the ‘Goosetherumfoodle,’ excel, it is true, in braggadocio, but in all other points, give us the ‘Lollipop’! How this celebrated journal can sustain its evidently tremendous expenses, is more than we can understand. To be sure, it has a circulation of 100,000, and its subscription list has increased one fourth during the last month; but, on the other hand, the sums it disburses constantly for contributions are inconceivable. It is reported that Mr. Slyass received no less than thirty-seven and a half cents for his inimitable paper on ‘Pigs.’ With Mr. CRAB, as editor, and with such names upon the list of contributors as SNOB and Slyass, there can be no such word as ‘fail’ for the ‘Lollipop.’ Go and subscribe. *Sep. 15 — 1 t.*”

I must say that I was gratified with this high-toned notice from a paper so respectable as the "Owl." The placing my name — that is to say, my *nom de guerre* — in priority of station to that of the great Slyass, was a compliment as happy as I felt it to be deserved.

My attention was next arrested by these paragraphs in the "Toad" — a print highly distinguished for its uprightness and independence — for its entire freedom from sycophancy and subservience to the givers of dinners:

"The 'Lollipop' for October is out in advance of all its contemporaries, and infinitely surpasses them, of course, in the splendor of its embellishments, as well as in the richness of its contents. The 'Hum-Drum,' the 'Rowdy-Dow,' and the 'Goosetherumfoodle' excel, we admit, in braggadocio, but, in all other points, give us the 'Lollipop.' How this celebrated Magazine can sustain its evidently tremendous expenses is more than we can understand. To be sure, it has a circulation of 200,000, and its subscription list has increased one third during the last fortnight, but, on the other hand, the sums it disburses, monthly, for contributions, are fearfully great. We learn that Mr. Mumblethumb received no less than fifty cents for his late 'Monody in a Mud-Puddle.'

"Among the original contributors to the present number we notice (besides the eminent editor, Mr. CRAB), such men as SNOB, Slyass, and Mumblethumb. Apart from the editorial matter, the most valuable paper, nevertheless, is, we think, a poetical gem by Snob, on the 'Oil-of-Bob,' — but our readers must not suppose, from the title of this incomparable *bijou*, that it bears any similitude to some balderdash on the same subject by a certain contemptible individual whose name is unmentionable to ears polite. The *present* poem 'On the Oil-of-Bob,' has excited universal anxiety and curiosity in respect to the owner of the evident pseudonym, 'Snob,' — a curiosity which, happily, we have it in our power to satisfy. 'Snob' is the *nom de plume* of Mr. Thingum Bob, of this city, — a relative of the great Mr. Thingum (after whom he is named), and otherwise connected with the most illustrious families of the State. His father, Thomas Bob, Esq., is an opulent merchant in Smug. Sep. 15 — 1 t."

This generous approbation touched me to the heart — the more especially as it emanated from a source so avowedly — so proverbially pure as the "Toad." The word "balderdash," as applied to the "Oil-of-Bob" of the Fly, I considered singularly pungent and appropriate. The words "gem" and "*bijou*," however, used in reference to my composition, struck me as being, in some degree, feeble. They seemed to me to be deficient in force. They were not sufficiently *prononces* (as we have it in France).

I had hardly finished reading the "Toad," when a friend placed in my hands a copy of the "Mole," a daily, enjoying high reputation for the

keenness of its perception about matters in general, and for the open, honest, above-ground style of its editorials. The "Mole" spoke of the "Lollypop" as follows:

"We have just received the 'Lollypop' for October, and *must* say that never before have we perused any single number of any periodical which afforded us a felicity so supreme. We speak advisedly. The 'Hum-Drum,' the 'Rowdy-Dow,' and the 'Goosetherumfooodle' must look well to their laurels. These prints, no doubt, surpass everything in loudness of pretension, but, in all other points, give us the 'Lollypop'! How this celebrated Magazine can sustain its evidently tremendous expenses, is more than we can comprehend. To be sure, it has a circulation of 300,000; and its subscription list has increased one half within the last week, but then the sum it disburses, monthly, for contributions, is astoundingly enormous. We have it upon good authority that Mr. Fatquack received no less than sixty-two cents and a half for his late Domestic Nouvellette, the 'Dish-Clout.'

"The contributors to the number before us are Mr. CRAB (the eminent editor), SNOB, Mumblethumb, Fatquack, and others; but, after the inimitable compositions of the editor himself, we prefer a diamond-like effusion from the pen of a rising poet who writes over the signature 'Snob' — a *nom de guerre* which we predict will one day extinguish the radiance of 'Boz.' 'SNOB,' we learn, is a Mr. THINGUM BOB, Esq., sole heir of a wealthy merchant of this city, Thomas Bob, Esq., and a near relative of the distinguished Mr. Thingum. The title of Mr. B.'s admirable poem is the 'Oil-of-Bob' — a somewhat unfortunate name, by-the-bye, as some contemptible vagabond connected with the penny press has already disgusted the town with a great deal of drivel upon the same topic. There will be no danger, however, of confounding the compositions. *Sep. 15* — 1 t."

The generous approbation of so clear-sighted a journal as the "Mole" penetrated my soul with delight. The only objection which occurred to me was, that the terms "contemptible vagabond" might have been better written "*odious and contemptible wretch, villain, and vagabond.*" This would have sounded more graceful, I think. "Diamond-like," also, was scarcely, it will be admitted, of sufficient intensity to express what the "Mole" evidently *thought* of the brilliancy of the "Oil-of-Bob."

On the same afternoon in which I saw these notices in the "Owl," the "Toad," and the "Mole," I happened to meet with a copy of the "Daddy-Long-Legs," a periodical proverbial for the extreme extent of its understanding. And it was the "Daddy-Long-Legs" which spoke thus:

"The 'Lollypop'!! This gorgeous Magazine is already before the public for October. The question of pre-eminence is forever put to rest, and

hereafter it will be excessively preposterous in the 'Hum-Drum,' the 'Rowdy-Dow,' or the 'Goosetherumfoodle' to make any further spasmodic attempts at competition. These journals may excel the 'Lollipop' in outcry, but, in all other points, give us the 'Lollipop'! How this celebrated Magazine can sustain its evidently tremendous expenses, is past comprehension. To be sure it has a circulation of precisely half a million, and its subscription list has increased seventy-five per cent. within the last couple of days, but then the sums it disburses, monthly, for contributions, are scarcely credible; we are cognizant of the fact, that Mademoiselle Cribalittle received no less than eighty-seven cents and a half for her late valuable Revolutionary Tale, entitled 'The York-Town Katy-Did, and the Bunker-Hill Katy-Didn't.'

"The most able papers in the present number are, of course, those furnished by the editor (the eminent Mr. CRAB), but there are numerous magnificent contributions from such names as SNOB, Mademoiselle Cribalittle, Slyass, Mrs. Fibalittle, Mumblethumb, Mrs. Squibalittle, and last, though not least, Fatquack. The world may well be challenged to produce so rich a galaxy of genius.

"The poem over the signature, 'SNOB' is, we find, attracting universal commendation, and, we are constrained to say, deserves, if possible, even more applause than it has received. The 'Oil-of-Bob' is the title of this masterpiece of eloquence and art. One or two of our readers *may* have a *very* faint, although sufficiently disgusting recollection of a poem (?) similarly entitled, the perpetration of a miserable penny-a-liner, mendicant, and cut-throat, connected in the capacity of scullion, we believe, with one of the indecent prints about the purlieu of the city; we beg them, for God's sake, not to confound the compositions. The author of the 'Oil-of-Bob' is, we hear, THINGUM BOB, Esq., a gentleman of high genius, and a scholar. 'Snob' is merely a *nom de guerre*. Sep. 15. — 1 t."

I could scarcely restrain my indignation while I perused the concluding portions of this diatribe. It was clear to me that the yea-nay manner — not to say the gentleness, — the positive forbearance — with which the "Daddy-Long-Legs" spoke of that pig, the editor of the "Gad-Fly," — it was evident to me, I say, that this gentleness of speech could proceed from nothing else than a partiality for the "Fly" — whom it was clearly the intention of the "Daddy-Long-Legs" to elevate into reputation at my expense. Any one, indeed, might perceive, with half an eye, that, had the real design of the "Daddy" been what it wished to appear, it (the "Daddy") might have expressed itself in terms more direct, more pungent, and altogether more to the purpose. The words "penny-a-liner," "mendicant," "scullion," and "cut-throat," were epithets so intentionally inexpressive and equivocal, as to be worse than nothing when applied to the author of the very worst stanzas ever penned by one of the human race. We all know what is meant by "damning with faint praise," and,

on the other hand, who could fail seeing through the covert purpose of the "Daddy," — that of glorifying with feeble abuse?

What the "Daddy" chose to say to the "Fly," however, was no business of mine. What it said of myself *was*. After the noble manner in which the "Owl," the "Toad," the "Mole," had expressed themselves in respect to my ability, it was rather too much to be coolly spoken of by a thing like the "Daddy-Long-Legs," as merely "a gentleman of high genius and a scholar." Gentleman indeed! I made up my mind at once either to get a written apology from the "Daddy-Long-Legs," or to call it out.

Full of this purpose, I looked about me to find a friend whom I could entrust with a message to his "Daddy"ship, and as the editor of the "Lollipop" had given me marked tokens of regard, I at length concluded to seek assistance upon the present occasion.

I have never yet been able to account, in a manner satisfactory to my own understanding, for the *very* peculiar countenance and demeanor with which Mr. Crab listened to me, as I unfolded to him my design. He again went through the scene of the bell-rope and cudgel, and did not omit the duck. At one period I thought he really intended to quack. His fit, nevertheless, finally subsided as before, and he began to act and speak in a rational way. He declined bearing the cartel, however, and in fact, dissuaded me from sending it at all; but was candid enough to admit that the "Daddy-Long-Legs" had been disgracefully in the wrong — more especially in what related to the epithets "gentleman and scholar."

Toward the end of this interview with Mr. Crab, who really appeared to take a paternal interest in my welfare, he suggested to me that I might turn an honest penny, and at the same time, advance my reputation, by occasionally playing Thomas Hawk for the "Lollypop."

I begged Mr. Crab to inform me who was Mr. Thomas Hawk, and how it was expected that I should play him.

Here Mr. Crab again "made great eyes" (as we say in Germany), but at length, recovering himself from a profound attack of astonishment, he assured me that he employed the words "Thomas Hawk" to avoid the colloquialism, Tommy, which was low — but that the true idea was Tommy Hawk — or tomahawk — and that by "playing tomahawk" he referred to scalping, brow-beating, and otherwise using-up the herd of poor-devil authors.

I assured my patron that, if this was all, I was perfectly resigned to the task of playing Thomas Hawk. Hereupon Mr. Crab desired me to use up the editor of the "Gad-Fly" forthwith, in the fiercest style within the scope of my ability, and as a specimen of my powers. This I did, upon the spot, in a review of the original "Oil-of-Bob," occupying thirty-six pages of the "Lollipop." I found playing Thomas Hawk, indeed, a far less onerous occupation than poetizing; for I went upon *system* altogether, and thus it was easy to do the thing thoroughly well. My practice

was this. I bought auction copies (cheap) of "Lord Brougham's Speeches," "Cobbett's Complete Works," the "New Slang-Syllabus," the "Whole Art of Snubbing," "Prentice's Billingsgate" (folio edition), and "Lewis G. Clarke on Tongue." These works I cut up thoroughly with a curry-comb, and then, throwing the shreds into a sieve, sifted out carefully all that might be thought decent (a mere trifle); reserving the hard phrases, which I threw into a large tin pepper-castor with longitudinal holes, so that an entire sentence could get through without material injury. The mixture was then ready for use. When called upon to play Thomas Hawk, I anointed a sheet of foolscap with the white of a gander's egg; then, shredding the thing to be reviewed as I had previously shredded the books — only with more care, so as to get every word separate — I threw the latter shreds in with the former, screwed on the lid of the castor, gave it a shake, and so dusted out the mixture upon the egged foolscap; where it stuck. The effect was beautiful to behold. It was captivating. Indeed, the reviews I brought to pass by this simple expedient have never been approached, and were the wonder of the world. At first, through bashfulness — the result of inexperience — I was a little put out by a certain inconsistency — a certain air of the *bizarre* (as we say in France), worn by the composition as a whole. All the phrases did not *fit* (as we say in the Anglo-Saxon). Many were quite awry. Some, even, were upside-down; and there were none of them which were not in some measure, injured in regard to effect, by this latter species of accident, when it occurred — with the exception of Mr. Lewis Clarke's paragraphs, which were so vigorous and altogether stout, that they seemed not particularly disconcerted by any extreme of position, but looked equally happy and satisfactory, whether on their heads, or on their heels.

What became of the editor of the "Gad-Fly" after the publication of my criticism on his "Oil-of-Bob," it is somewhat difficult to determine. The most reasonable conclusion is, that he wept himself to death. At all events he disappeared instantaneously from the face of the earth, and no man has seen even the ghost of him since.

This matter having been properly accomplished, and the Furies appeased, I grew at once into high favor with Mr. Crab. He took me into his confidence, gave me a permanent situation as Thomas Hawk of the "Lollipop," and, as for the present, he could afford me no salary, allowed me to profit, at discretion, by his advice.

"My dear Thingum," said he to me one day after dinner, "I respect your abilities and love you as a son. You shall be my heir. When I die I will bequeath you the "Lollipop." In the meantime I will make a man of you — I *will* — provided always that you follow my counsel. The first thing to do is to get rid of the old bore."

"Boar?" said I inquiringly — "pig, eh? — *aper?* (as we say in Latin) — who? — where?"

"Your father," said he.

"Precisely," I replied — "pig."

"You have your fortune to make, Thingum," resumed Mr. Crab, "and that governor of yours is a millstone about your neck. We must cut him at once." [Here I took out my knife.] "We must cut him," continued Mr. Crab, "decidedly and forever. He won't do — he *won't*. Upon second thoughts, you had better kick him, or cane him, or something of that kind."

"What do you say," I suggested modestly, "to my kicking him in the first instance, caning him afterward, and winding up by tweaking his nose?"

Mr. Crab looked at me musingly for some moments, and then answered:

"I think, Mr. Bob, that what you propose would answer sufficiently well — indeed remarkably well — that is to say, as far as it went — but barbers are exceedingly hard to cut, and I think, upon the whole, that, having performed upon Thomas Bob the operations you suggest, it would be advisable to blacken, with your fists, both his eyes, very carefully and thoroughly, to prevent his ever seeing you again in fashionable promenades. After doing this, I really do not perceive that you can do any more. However — it might be just as well to roll him once or twice in the gutter, and then put him in charge of the police. Any time the next morning you can call at the watch-house and swear an assault."

I was much affected by the kindness of feeling toward me personally, which was evinced in this excellent advice of Mr. Crab, and I did not fail to profit by it forthwith. The result was, that I got rid of the old bore, and began to feel a little independent and gentleman-like. The want of money, however, was, for a few weeks, a source of some discomfort; but at length, by carefully putting to use my two eyes, and observing how matters went just in front of my nose, I perceived how the thing was to be brought about. I say "thing" — be it observed — for they tell me in the Latin for it is *rem*. By the way, talking of Latin, can any one tell me the meaning of *quocunque* — or what is the meaning of *modo*?

My plan was exceedingly simple. I bought, for a song, a sixteenth of the "Snapping-Turtle": — that was all. The thing was *done*, and I put money in my purse. There were some trivial arrangements afterward, to be sure; but these formed no portion of the plan. They were a consequence — a result. For example, I bought pen, ink, and paper, and put them into furious activity. Having thus completed a Magazine article, I gave it, for appellation, "FOL LOL, by the Author of 'THE OIL-OF-BOB,'" and enveloped it to the "Goosetherumfoodle." That journal, however, having pronounced it "twattle" in the "Monthly Notices to Correspondents," I reheaded the paper "Hey-Diddle-Diddle," by THINGUM BOB, Esq., Author of the Ode on 'The Oil-of-Bob,' and Editor of the 'Snapping-Turtle.'" With this amendment, I re-enclosed it to the "Goosetherumfoodle," and, while I awaited a reply, published daily, in the "Turtle," six

columns of what may be termed philosophical and analytical investigation of the literary merits of the "Goosetherumfoodle," as well as of the personal character of the editor of the "Goosetherumfoodle. At the end of a week the "Goosetherumfoodle" discovered that it had, by some odd mistake, "confounded a stupid article, headed 'Hey-Diddle-Diddle,' and composed by some unknown ignoramus, with a gem of resplendent lustre similarly entitled, the work of Thingum Bob, Esq., the celebrated author of 'The Oil-of-Bob.'" The "Goosetherumfoodle" deeply "regretted this very natural accident," and promised, moreover, an insertion of the *genuine* "Hey-Diddle-Diddle" in the very next number of the Magazine.

The fact is, I *thought* — I *really* thought — I thought at the time — I thought *then* — and have no reason for thinking otherwise *now* — that the "Goosetherumfoodle" *did* make a mistake. With the best intentions in the world, I never knew any thing that made as many singular mistakes as the "Goosetherumfoodle." From that day I took a liking to the "Goosetherumfoodle, and the result was I soon saw into the very depths of its literary merits, and did not fail to expatiate upon them, in the "Turtle," whenever a fitting opportunity occurred. And it is to be regarded as a very peculiar coincidence — as one of those positively *remarkable* coincidences which set a man to serious thinking — that just such a total revolution of opinion — just such entire *bouleversement* (as we say in French) — just such thorough *topsiturviness* (if I may be permitted to employ a rather forcible term of the Choctaws), as happened, *pro* and *con*, between myself on the one part, and the "Goosetherumfoodle" on the other, did actually again happen, in a brief period afterwards, and with precisely similar circumstances, in the case of myself and the "Rowdy-Dow," and in the case of myself and the "Hum-Drum."

Thus it was that, by a master-stroke of genius, I at length consummated my triumphs by "putting money in my purse," and thus may be said really and fairly to have commenced that brilliant and eventful career which rendered me illustrious, and which now enables me to say with Chateaubriand: "I have made history" — "*J'ai fait l'histoire.*"

I have indeed "made history." From the bright epoch which I now record, my actions — my works — are the property of mankind. They are familiar to the world. It is, then, needless for me to detail how, soaring rapidly, I fell heir to the "Lollipop" — how I merged this journal in the "Hum-Drum" — how again I made purchase of the "Rowdy-Dow," thus combining the three periodicals — how lastly, I effected a bargain for the sole remaining rival, and united all the literature of the country in one magnificent Magazine known everywhere as the

Rowdy-Dow, Lollipop, Hum-Drum,
and

GOOSETHERUMFOODLE.

Yes; I have made history. My fame is universal. It extends to the uttermost ends of the earth. You cannot take up a common newspaper in which you shall not see some allusion to the immortal THINGUM BOB. It is Mr. Thingum Bob said so, and Mr. Thingum Bob wrote this, and Mr. Thingum Bob did that. But I am meek and expire with an humble heart. After all, what is it? — this indescribable something which men will persist in terming “genius”? I agree with Buffon — with Hogarth — it is but *diligence* after all.

Look at *me!* — how I labored — how I toiled — how I wrote! Ye Gods, did I *not* write? I knew not the word “ease.” By day I adhered to my desk, and at night, a pale student, I consumed the midnight oil. You should have seen me — you *should*. I leaned to the right. I leaned to the left. I sat forward. I sat backward. I sat *tête baissée* (as they have it in the Kickapoo), bowing my head close to the alabaster page. And, through all, I — *wrote*. Through joy and through sorrow, I — *wrote*. Through hunger and through thirst, I — *wrote*. Through good report and through ill report — I *wrote*. Through sunshine and through moonshine, I — *wrote*. *What* I wrote it is unnecessary to say. The *style!* — that was the thing. I caught it from Fatquack — whizz! — fizz! — and I am giving you a specimen of it now.

The Purloined Letter

Nil sapientiae odiosius acumine nimio.

SENECA.

AT Paris, just after dark one gusty evening in the autumn of 18—, I was enjoying the twofold luxury of meditation and a meerschaum, in company with my friend, C. Auguste Dupin, in his little back library, or book-closet, *au troisième*, No. 33 Rue Dunôt, Faubourg St. Germain. For one hour at least we had maintained a profound silence; while each, to any casual observer, might have seemed intently and exclusively occupied with the curling eddies of smoke that oppressed the atmosphere of the chamber. For myself, however, I was mentally discussing certain topics which had formed matter for conversation between us at an earlier period of the evening; I mean the affair of the Rue Morgue, and the mystery attending the murder of Marie Rogêt. I looked upon it, therefore, as something of a coincidence, when the door of our apartment was thrown open and admitted our old acquaintance, Monsieur G—, the Prefect of the Parisian police.

We gave him a hearty welcome; for there was nearly half as much

of the entertaining as of the contemptible about the man, and we had not seen him for several years. We had been sitting in the dark, and Dupin now arose for the purpose of lighting a lamp, but sat down again, without doing so, upon G.'s saying that he had called to consult us, or rather to ask the opinion of my friend, about some official business which had occasioned a great deal of trouble.

"If it is any point requiring reflection," observed Dupin, as he forebore to enkindle the wick, "we shall examine it to better purpose in the dark."

"That is another of your odd notions," said the Prefect, who had the fashion of calling every thing "odd" that was beyond his comprehension, and thus lived amid an absolute legion of "oddities."

"Very true," said Dupin, as he supplied his visiter with a pipe, and rolled toward him a comfortable chair.

"And what is the difficulty now?" I asked. "Nothing more in the assassination way I hope?"

"Oh, no; nothing of that nature. The fact is, the business is *very* simple indeed, and I make no doubt that we can manage it sufficiently well ourselves; but then I thought Dupin would like to hear the details of it, because it is so excessively *odd*."

"Simple and odd," said Dupin.

"Why, yes; and not exactly that either. The fact is, we have all been a good deal puzzled because the affair *is* so simple, and yet baffles us altogether."

"Perhaps it is the very simplicity of the thing which puts you at fault," said my friend.

"What nonsense you *do* talk!" replied the Prefect, laughing heartily.

"Perhaps the mystery is a little *too* plain," said Dupin.

"Oh, good heavens! who ever heard of such an idea?"

"A little *too* self-evident."

"Hal hal hal! — hal hal hal! — ho! ho! ho!" roared our visitor, profoundly amused, "oh, Dupin, you will be the death of me yet!"

"And what, after all, *is* the matter on hand?" I asked.

"Why, I will tell you," replied the Prefect, as he gave a long, steady, and contemplative puff, and settled himself in his chair. "I will tell you in a few words; but, before I begin, let me caution you that this is an affair demanding the greatest secrecy, and that I should most probably lose the position I now hold, were it known that I confided it to any one."

"Proceed," said I.

"Or not," said Dupin.

"Well, then; I have received personal information, from a very high quarter, that a certain document of the last importance has been purloined from the royal apartments. The individual who purloined it is known; this beyond a doubt; he was seen to take it. It is known, also, that it still remains in his possession."

"How is this known?" asked Dupin.

"It is clearly inferred," replied the Prefect, "from the nature of the document, and from the non-appearance of certain results which would at once arise from its passing out of the robber's possession; — that is to say, from his employing it as he must design in the end to employ it."

"Be a little more explicit," I said.

"Well, I may venture so far as to say that the paper gives its holder a certain power in a certain quarter where such power is immensely valuable." The Prefect was fond of the cant of diplomacy.

"Still I do not quite understand," said Dupin.

"No? Well; the disclosure of the document to a third person, who shall be nameless, would bring in question the honor of a personage of most exalted station; and this fact gives the holder of the document an ascendancy over the illustrious personage whose honor and peace are so jeopardized."

"But this ascendancy," I interposed, "would depend upon the robber's knowledge of the loser's knowledge of the robber. Who would dare —"

"The thief," said G., "is the Minister D——, who dares all things, those unbecoming as well as those becoming a man. The method of the theft was not less ingenious than bold. The document in question — a letter, to be frank — had been received by the personage robbed while alone in the royal *boudoir*. During its perusal she was suddenly interrupted by the entrance of the other exalted personage from whom especially it was her wish to conceal it. After a hurried and vain endeavor to thrust it in a drawer, she was forced to place it, open as it was, upon a table. The address, however, was uppermost, and, the contents thus unexposed, the letter escaped notice. At this juncture enters the Minister D——. His lynx eye immediately perceives the paper, recognizes the handwriting of the address, observes the confusion of the personage addressed, and fathoms her secret. After some business transactions, hurried through in his ordinary manner, he produces a letter somewhat similar to the one in question, opens it, pretends to read it, and then places it in close juxtaposition to the other. Again he converses, for some fifteen minutes, upon the public affairs. At length, in taking leave, he takes also from the table the letter to which he had no claim. Its rightful owner saw, but, of course, dared not call attention to the act, in the presence of the third personage who stood at her elbow. The minister decamped; leaving his own letter — one of no importance — upon the table."

"Here, then," said Dupin to me, "you have precisely what you demand to make the ascendancy complete — the robber's knowledge of the loser's knowledge of the robber."

"Yes," replied the Prefect; "and the power thus attained has, for some months past, been wielded, for political purposes, to a very dangerous

extent. The personage robbed is more thoroughly convinced, every day, of the necessity of reclaiming her letter. But this, of course, cannot be done openly. In fine, driven to despair, she has committed the matter to me."

"Than whom," said Dupin, amid a perfect whirlwind of smoke, "no more sagacious agent could, I suppose, be desired, or even imagined."

"You flatter me," replied the Prefect; "but it is possible that some such opinion may have been entertained."

"It is clear," said I, "as you observe, that the letter is still in the possession of the minister; since it is this possession, and not any employment of the letter, which bestows the power. With the employment the power departs."

"True," said G.; "and upon this conviction I proceeded. My first care was to make thorough search of the minister's hotel; and here my chief embarrassment lay in the necessity of searching without his knowledge. Beyond all things, I have been warned of the danger which would result from giving him reason to suspect our design."

"But," said I, "you are quite *au fait* in these investigations. The Parisian police have done this thing often before."

"Oh, yes; and for this reason I did not despair. The habits of the minister gave me, too, a great advantage. He is frequently absent from home all night. His servants are by no means numerous. They sleep at a distance from their master's apartment, and, being chiefly Neapolitans, are readily made drunk. I have keys, as you know, with which I can open any chamber or cabinet in Paris. For three months a night has not passed, during the greater part of which I have not been engaged, personally, in ransacking the D—— Hotel. My honor is interested, and, to mention a great secret, the reward is enormous. So I did not abandon the search until I had become fully satisfied that the thief is a more astute man than myself. I fancy that I have investigated every nook and corner of the premises in which it is possible that the paper can be concealed."

"But is it not possible," I suggested, "that although the letter may be in possession of the minister, as it unquestionably is, he may have concealed it elsewhere than upon his own premises?"

"This is barely possible," said Dupin. "The present peculiar condition of affairs at court, and especially of those intrigues in which D—— is known to be involved, would render the instant availability of the document — its susceptibility of being produced at a moment's notice — a point of nearly equal importance with its possession."

"Its susceptibility of being produced?" said I.

"That is to say, of being *destroyed*," said Dupin.

"True," I observed; "the paper is clearly then upon the premises. As for its being upon the person of the minister, we may consider that as out of the question."

"Entirely," said the Prefect. "He has been twice waylaid, as if by foot-pads, and his person rigorously searched under my own inspection."

"You might have spared yourself this trouble," said Dupin. "D——, I presume, is not altogether a fool, and, if not, must have anticipated these waylayings, as a matter of course."

"Not *altogether* a fool," said G., "but then he is a poet, which I take to be only one remove from a fool."

"True," said Dupin, after a long and thoughtful whiff from his meerschaum, "although I have been guilty of certain doggerel myself."

"Suppose you detail," said I, "the particulars of your search."

"Why, the fact is, we took our time, and we searched *everywhere*. I have had long experience in these affairs. I took the entire building, room by room; devoting the nights of a whole week to each. We examined, first, the furniture of each apartment. We opened every possible drawer; and I presume you know that, to a properly trained police agent, such a thing as a '*secret*' drawer is impossible. Any man is a dolt who permits a '*secret*' drawer to escape him in a search of this kind. The thing is so plain. There is a certain amount of bulk — of space — to be accounted for in every cabinet. Then we have accurate rules. The fiftieth part of a line could not escape us. After the cabinets we took the chairs. The cushions we probed with the fine long needles you have seen me employ. From the tables we removed the tops."

"Why so?"

"Sometimes the top of a table, or other similarly arranged piece of furniture, is removed by the person wishing to conceal an article; then the leg is excavated, the article deposited within the cavity, and the top replaced. The bottoms and tops of bedposts are employed in the same way."

"But could not the cavity be detected by sounding?" I asked.

"By no means, if, when the article is deposited, a sufficient wadding of cotton be placed around it. Besides, in our case, we were obliged to proceed without noise."

"But you could not have removed — you could not have taken to pieces *all* articles of furniture in which it would have been possible to make a deposit in the manner you mention. A letter may be compressed into a thin spiral roll, not differing much in shape or bulk from a large knitting-needle, and in this form it might be inserted into the rung of a chair, for example. You did not take to pieces *all* the chairs?"

"Certainly not; but we did better — we examined the rungs of every chair in the hotel, and, indeed, the jointings of every description of furniture, by the aid of a most powerful microscope. Had there been any traces of recent disturbance we should not have failed to detect it instantly. A single grain of gimlet-dust, for example, would have been as obvious as an apple. Any disorder in the gluing — any unusual gaping in the joints — would have sufficed to insure detection."

"I presume you looked to the mirrors, between the boards and the plates, and you probed the beds and the bedclothes, as well as the curtains and carpets."

"That of course; and when we had absolutely completed every particle of the furniture in this way, then we examined the house itself. We divided its entire surface into compartments, which we numbered, so that none might be missed; then we scrutinized each individual square inch throughout the premises, including the two houses immediately adjoining, with the microscope, as before."

"The two houses adjoining!" I exclaimed; "you must have had a great deal of trouble."

"We had; but the reward offered is prodigious."

"You include the *grounds* about the houses?"

"All the grounds are paved with brick. They gave us comparatively little trouble. We examined the moss between the bricks, and found it undisturbed."

"You looked among D——'s papers, of course, and into the books of the library?"

"Certainly; we opened every package and parcel; we not only opened every book, but we turned over every leaf in each volume, not contenting ourselves with a mere shake, according to the fashion of some of our police officers. We also measured the thickness of every book-cover, with the most accurate admeasurement, and applied to each the most jealous scrutiny of the microscope. Had any of the bindings been recently meddled with, it would have been utterly impossible that the fact should have escaped observation. Some five or six volumes, just from the hands of the binder, we carefully probed, longitudinally, with the needles."

"You explored the floors beneath the carpets?"

"Beyond doubt. We removed every carpet, and examined the boards with the microscope."

"And the paper on the walls?"

"Yes."

"You looked into the cellars?"

"We did."

"Then," I said, "you have been making a miscalculation, and the letter is *not* upon the premises, as you suppose."

"I fear you are right there," said the Prefect. "And now, Dupin, what would you advise me to do?"

"To make a thorough research of the premises."

"That is absolutely needless," replied G——. "I am not more sure that I breathe than I am that the letter is not at the hotel."

"I have no better advice to give you," said Dupin. "You have, of course, an accurate description of the letter?"

"Oh, yes!" — And here the Prefect, producing a memorandum-book, proceeded to read aloud a minute account of the internal, and especially

of the external appearance of the missing document. Soon after finishing the perusal of this description, he took his departure, more entirely depressed in spirits than I had ever known the good gentleman before.

In about a month afterward he paid us another visit, and found us occupied very nearly as before. He took a pipe and a chair and entered into some ordinary conversation. At length I said:

"Well, but G——, what of the purloined letter? I presume you have at last made up your mind that there is no such thing as overreaching the Minister?"

"Confound him, say I — yes; I made the re-examination, however, as Dupin suggested — but it was all labor lost, as I knew it would be."

"How much was the reward offered, did you say?" asked Dupin.

"Why, a very great deal — a *very* liberal reward — I don't like to say how much, precisely; but one thing I *will* say, that I wouldn't mind giving my individual check for fifty thousand francs to any one who could obtain me that letter. The fact is, it is becoming of more and more importance every day; and the reward has been lately doubled. If it were trebled, however, I could do no more than I have done."

"Why, yes," said Dupin, drawlingly between the whiffs of his meerschaum. "I really — think, G——, you have not exerted yourself — to the utmost in this matter. You might — do a little more, I think, eh?"

"How? — in what way?"

"Why — puff, puff — you might — puff, puff — employ counsel in the matter, eh? — puff, puff, puff. Do you remember the story they tell of Abernethy?"

"No; hang Abernethy!"

"To be sure! hang him and welcome. But, once upon a time, a certain rich miser conceived the design of sponging upon this Abernethy for a medical opinion. Getting up, for this purpose, an ordinary conversation in a private company, he insinuated his case to the physician, as that of an imaginary individual.

"'We will suppose,' said the miser, 'that his symptoms are such and such; now, doctor, what would *you* have directed him to take?'"

"'Take!' said Abernethy, 'why, take *advice*, to be sure.'"

"But," said the Prefect, a little discomposed, "I am *perfectly* willing to take advice, and to pay for it. I would *really* give fifty thousand francs to any one who would aid me in the matter."

"In that case," replied Dupin, opening a drawer, and producing a check-book, "you may as well fill me up a check for the amount mentioned. When you have signed it, I will hand you the letter."

I was astounded. The Prefect appeared absolutely thunder-stricken. For some minutes he remained speechless and motionless, looking incredulously at my friend with open mouth, and eyes that seemed starting from their sockets; then apparently recovering himself in some measure, he seized a pen, and after several pauses and vacant stares, finally filled

up and signed a check for fifty thousand francs, and handed it across the table to Dupin. The latter examined it carefully and deposited it in his pocket-book; then, unlocking an *escritoire*, took thence a letter and gave it to the Prefect. This functionary grasped it in a perfect agony of joy, opened it with a trembling hand, cast a rapid glance at its contents, and then scrambling and struggling to the door, rushed at length unceremoniously from the room and from the house, without having uttered a syllable since Dupin had requested him to fill up the check.

When he had gone, my friend entered into some explanations.

"The Parisian police," he said, "are exceedingly able in their way. They are persevering, ingenious, cunning, and thoroughly versed in the knowledge which their duties seem chiefly to demand. Thus, when G—— detailed to us his mode of searching the premises at the Hotel D——, I felt entire confidence in his having made a satisfactory investigation — so far as his labors extended."

"So far as his labors extended?" said I.

"Yes," said Dupin. "The measures adopted were not only the best of their kind, but carried out to absolute perfection. Had the letter been deposited within the range of their search, these fellows would, beyond a question, have found it."

I merely laughed — but he seemed quite serious in all that he said.

"The measures then," he continued, "were good in their kind, and well executed; their defect lay in their being inapplicable to the case and to the man. A certain set of highly ingenious resources are, with the Prefect, a sort-of Procrustean bed, to which he forcibly adapts his designs. But he perpetually errs by being too deep or too shallow for the matter in hand; and many a schoolboy is a better reasoner than he. I knew one about eight years of age, whose success at guessing in the game of 'even and odd' attracted universal admiration. This game is simple, and is played with marbles. One player holds in his hand a number of these toys, and demands of another whether that number is even or odd. If the guess is right, the guesser wins one; if wrong, he loses one. The boy to whom I allude won all the marbles of the school. Of course he had some principle of guessing; and this lay in mere observation and admeasurement of the astuteness of his opponents. For example, an arrant simpleton is his opponent, and, holding up his closed hand, asks, 'Are they even or odd?' Our schoolboy replies, 'Odd,' and loses; but upon the second trial he wins, for he then says to himself: 'The simpleton had them even upon the first trial, and his amount of cunning is just sufficient to make him have them odd upon the second; I will therefore guess odd'; — he guesses odd, and wins. Now, with a simpleton a degree above the first, he would have reasoned thus: 'This fellow finds that in the first instance I guessed odd, and, in the second, he will propose to himself, upon the first impulse, a simple variation from even to odd, as did the first simpleton; but then a second thought will suggest that this is too

simple a variation, and finally he will decide upon putting it even as before. I will therefore guess even'; — he guesses even, and wins. Now this mode of reasoning in the schoolboy, whom his fellows termed 'lucky,' — what, in its last analysis, is it?"

"It is merely," I said, "an identification of the reasoner's intellect with that of his opponent."

"It is," said Dupin; "and, upon inquiring of the boy by what means he effected the *thorough* identification in which his success consisted, I received answer as follows: 'When I wish to find out how wise, or how stupid, or how good, or how wicked is any one, or what are his thoughts at the moment, I fashion the expression of my face, as accurately as possible, in accordance with the expression of his, and then wait to see what thoughts or sentiments arise in my mind or heart, as if to match or correspond with the expression.' This response of the schoolboy lies at the bottom of all the spurious profundity which has been attributed to Rochefoucault, to La Bougive, to Machiavelli, and to Campanella."

"And the identification," I said, "of the reasoner's intellect with that of his opponent, depends, if I understand you aright, upon the accuracy with which the opponent's intellect is admeasured."

"For its practical value it depends upon this," replied Dupin; "and the Prefect and his cohort fail so frequently, first by default of his identification, and, secondly, by ill-admeasurement, or rather through non-admeasurement, of the intellect with which they are engaged. They consider only their *own* ideas of ingenuity; and, in searching for anything hidden advert only to the modes in which *they* would have hidden it. They are right in this much — that their own ingenuity is a faithful representative of that of *the mass*; but when the cunning of the individual felon is diverse in character from their own, the felon foils them, of course. This always happens when it is above their own, and very usually when it is below. They have no variation of principle in their investigations; at best, when urged by some unusual emergency — by some extraordinary reward — they extend or exaggerate their old modes of *practice*, without touching their principles. What, for example, in this case of D——, has been done to vary the principle of action? What is all this boring, and probing, and sounding, and scrutinizing with the microscope, and dividing the surface of the building into registered square inches — what is it all but an *exaggeration of the application* of the one principle or set of principles of search, which are based upon the one set of notions regarding human ingenuity, to which the Prefect, in the long routine of his duty, has been accustomed? Do you not see he has taken it for granted that *all* men proceed to conceal a letter — not exactly in a gimlet-hole bored in a chair-leg, but, at least, in *some* out-of-the-way hole or corner suggested by the same tenor of thought which would urge a man to secrete a letter in a gimlet-hole bored in a chair-leg? And do you not see also that such *recherchés* nooks for concealment are adapted only

for ordinary occasions, and would be adopted only by ordinary intellects; for, in all cases of concealment, a disposal of the article concealed — a disposal of it in this *recherché* manner, — is in the very first instance, presumable and presumed; and thus its discovery depends, not at all upon the acumen, but altogether upon the mere care, patience, and determination of the seekers; and where the case is of importance — or, what amounts to the same thing in the political eyes, when the reward is of magnitude, — the qualities in question have *never* been known to fail. You will now understand what I meant in suggesting that, had the purloined letter been hidden anywhere within the limits of the Prefect's examination — in other words, had the principle of its concealment been comprehended within the principles of the Prefect — its discovery would have been a matter altogether beyond question. This functionary, however, has been thoroughly mystified; and the remote source of his defeat lies in the supposition that the Minister is a fool, because he has acquired renown as a poet. All fools are poets; this the Prefect feels; and he is merely guilty of a *non distributio medii* in thence inferring that all poets are fools."

"But is this really the poet?" I asked. "There are two brothers, I know; and both have attained reputation in letters. The minister I believe has written learnedly on the Differential Calculus. He is a mathematician, and no poet."

"You are mistaken; I know him well; he is both. As poet *and* mathematician, he would reason well; as mere mathematician, he could not have reasoned at all, and thus would have been at the mercy of the Prefect."

"You surprise me," I said, "by these opinions, which have been contradicted by the voice of the world. You do not mean to set at naught the well-digested idea of centuries. The mathematical reason has long been regarded as *the reason par excellence*."

"*'Il y à parier,'*" replied Dupin, quoting from Chamfort, "*'que toute idée publique, toute convention reçue, est une sottise, car elle a convenue au plus grand nombre.'*" The mathematicians, I grant you, have done their best to promulgate the popular error to which you allude, and which is none the less an error for its promulgation as truth. With an art worthy a better cause, for example, they have insinuated the term 'analysis' into application to algebra. The French are the originators of this particular deception; but if a term is of any importance — if words derive any value from applicability — then 'analysis' conveys 'algebra' about as much as, in Latin, '*ambitus*' implies 'ambition,' '*religio*' 'religion,' or '*homines honesti*' a set of *honorable* men."

"You have a quarrel on hand, I see," said I, "with some of the algebraists of Paris; but proceed."

"I dispute the availability, and thus the value, of that reason which is cultivated in any especial form other than the abstractly logical. I dis-

pute, in particular, the reason educed by mathematical study. The mathematics are the science of form and quantity; mathematical reasoning is merely logic applied to observation upon form and quantity. The great error lies in supposing that even the truths of what is called *pure algebra* are abstract or general truths. And this error is so egregious that I am confounded at the universality with which it has been received. Mathematical axioms are *not* axiom; of general truth. What is true of *relation* — of form and quantity — is often grossly false in regard to morals, for example. In this latter science it is very usually *untrue* that the aggregated parts are equal to the whole. In chemistry also the axiom fails. In the consideration of motive it fails; for two motives, each of a given value, have not necessarily, a value when united, equal to the sum of their values apart. There are numerous other mathematical truths which are only truths within the limits of *relation*. But the mathematician argues from his *finite truths*, through habit, as if they were of an absolutely general applicability — as the world indeed imagines them to be. Bryant, in his very learned 'Mythology,' mentions an analogous source of error, when he says that 'although the Pagan fables are not believed, yet we forget ourselves continually, and make inferences from them as existing realities.' With the algebraists, however, who are Pagans themselves, the 'Pagan fables' *are* believed, and the inferences are made, not so much through lapse of memory as through an unaccountable addling of the brains. In short, I never yet encountered the mere mathematician who could be trusted out of equal roots, or one who did not clandestinely hold it as a point of his faith that $x^2 + px$ was absolutely and unconditionally equal to q . Say to one of these gentlemen, by way of experiment, if you please, that you believe occasions may occur where $x^2 + px$ is not altogether equal to q , and, having made him understand what you mean, get out of his reach as speedily as convenient, for, beyond doubt, he will endeavor to knock you down.

"I mean to say," continued Dupin, while I merely laughed at his last observations, "that if the Minister had been no more than a mathematician, the Prefect would have been under no necessity of giving me this check. I knew him, however, as both mathematician and poet, and my measures were adapted to his capacity, with reference to the circumstances by which he was surrounded. I knew him as a courtier, too, and as a bold *intrigant*. Such a man, I considered, could not fail to be aware of the ordinary political modes of action. He could not have failed to anticipate — and events have proved that he did not fail to anticipate — the waylayings to which he was subjected. He must have foreseen, I reflected, the secret investigations of his premises. His frequent absences from home at night, which were hailed by the Prefect as certain aids to his success, I regarded only as *ruses*, to afford opportunity for thorough search to the police, and thus the sooner to impress them with the conviction to which G——, in fact, did finally arrive — the conviction that

the letter was not upon the premises. I felt, also, that the whole train of thought, which I was at some pains in detailing to you just now, concerning the invariable principle of political action in searches for articles concealed — I felt that this whole train of thought would necessarily pass through the mind of the Minister. It would imperatively lead him to despise all the ordinary *nooks* of concealment. *He* could not, I reflected, be so weak as not to see that the most intricate and remote recess of his hotel would be as open as his commonest closets to the eyes, to the probes, to the gimlets, and to the microscopes of the Prefect. I saw, in fine, that he would be driven, as a matter of course, to *simplicity*, if not deliberately induced to it as a matter of choice. You will remember, perhaps, how desperately the Prefect laughed when I suggested, upon our first interview, that it was just possible this mystery troubled him so much on account of its being so *very* self-evident."

"Yes," said I, "I remember his merriment well. I really thought he would have fallen into convulsions."

"The material world," continued Dupin, "abounds with very strict analogies to the immaterial; and thus some color of truth has been given to the rhetorical dogma, that metaphor, or simile, may be made to strengthen an argument as well as to embellish a description. The principle of the *vis inertiae*, for example, seems to be identical in physics and metaphysics. It is not more true in the former, that a large body is with more difficulty set in motion than a smaller one, and that its subsequent *momentum* is commensurate with this difficulty, than it is, in the latter, that intellects of the vaster capacity, while more forcible, more constant, and more eventful in their movements than those of inferior grade, are yet the less readily moved, and more embarrassed, and full of hesitation in the first few steps of their progress. Again: have you ever noticed which of the street signs, over the shop doors, are the most attractive of attention?"

"I have never given the matter a thought," I said.

"There is a game of puzzles," he resumed, "which is played upon a map. One party playing requires another to find a given word — the name of town, river, state, or empire — any word, in short, upon the motley and perplexed surface of the chart. A novice in the game generally seeks to embarrass his opponents by giving them the most minutely lettered names; but the adept selects such words as stretch, in large characters, from one end of the chart to the other. These, like the overlargely lettered signs and placards of the street, escape observation by dint of being excessively obvious; and here the physical oversight is precisely analogous with the moral inapprehension by which the intellect suffers to pass unnoticed those considerations which are too obtrusively and too palpably self-evident. But this is a point, it appears, somewhat above or beneath the understanding of the Prefect. He never once thought it probable, or possible, that the Minister had deposited the let-

ter immediately beneath the nose of the whole world by way of best preventing any portion of that world from perceiving it.

"But the more I reflected upon the daring, dashing, and discriminating ingenuity of D—; upon the fact that the document must always have been *at hand*, if he intended to use it to good purpose; and upon the decisive evidence, obtained by the Prefect, that it was not hidden within the limits of that dignitary's ordinary search — the more satisfied I became that, to conceal this letter, the Minister had resorted to the comprehensive and sagacious expedient of not attempting to conceal it at all.

"Full of these ideas, I prepared myself with a pair of green spectacles, and called one fine morning quite by accident, at the Ministerial hotel. I found D— at home, yawning, lounging, and dawdling, as usual, and pretending to be in the last extremity of *ennui*. He is, perhaps, the most really energetic human being now alive — but that is only when nobody sees him.

"To be even with him, I complained of my weak eyes, and lamented the necessity of the spectacles, under cover of which I cautiously and thoroughly surveyed the whole apartment, while seemingly intent only upon the conversation of my host.

"I paid especial attention to a large writing-table near which he sat, and upon which lay confusedly, some miscellaneous letters and other papers, with one or two musical instruments and a few books. Here, however, after a long and very deliberate scrutiny, I saw nothing to excite particular suspicion.

"At length my eyes, in going the circuit of the room, fell upon a trumpery filigree card-rack of pasteboard, that hung dangling by a dirty blue ribbon, from a little brass knob just beneath the middle of the mantel-piece. In this rack, which had three or four compartments, were five or six visiting cards and a solitary letter. This last was much soiled and crumpled. It was torn nearly in two, across the middle — as if a design, in the first instance, to tear it entirely up as worthless, had been altered or stayed in the second. It had a large black seal, bearing the D— cipher *very* conspicuously, and was addressed, in a diminutive female hand, to D—, the minister, himself. It was thrust carelessly, and even, as it seemed, contemptuously, into one of the uppermost divisions of the rack.

"No sooner had I glanced at this letter than I concluded it to be that of which I was in search. To be sure, it was, to all appearance, radically different from the one of which the Prefect had read us so minutely a description. Here the seal was large and black, with the D— cipher; there it was small and red, with the ducal arms of the S— family. Here, the address, to the Minister, was diminutive and feminine; there the superscription, to a certain royal personage, was markedly bold and decided; the size alone formed a point of correspondence. But, then, the

radicalness of these differences, which was excessive; the dirt; the soiled and torn condition of the paper, so inconsistent with the *true* methodical habits of D—, and so suggestive of a design to delude the beholder into an idea of the worthlessness of the document; — these things, together with the hyperobtrusive situation of this document, full in the view of every visiter, and thus exactly in accordance with the conclusions to which I had previously arrived; these things, I say, were strongly corroborative of suspicion, in one who came with the intention to suspect.

“I protracted my visit as long as possible, and, while I maintained a most animated discussion with the Minister, upon a topic which I knew well had never failed to interest and excite him, I kept my attention really riveted upon the letter. In this examination, I committed to memory its external appearance and arrangement in the rack; and also fell, at length, upon a discovery which set at rest whatever trivial doubt I might have entertained. In scrutinizing the edges of the paper, I observed them to be more *chafed* than seemed necessary. They presented the *broken* appearance which is manifested when a stiff paper, having been once folded and pressed with a folder, is refolded in a reversed direction, in the same creases or edges which had formed the original fold. This discovery was sufficient. It was clear to me that the letter had been turned as a glove, inside out, re-directed and re-sealed. I bade the Minister good-morning, and took my departure at once, leaving a gold snuff-box upon the table.

“The next morning I called for the snuff-box, when we resumed, quite eagerly, the conversation of the preceding day. While thus engaged, however, a loud report, as if of a pistol, was heard immediately beneath the windows of the hotel, and was succeeded by a series of fearful screams, and the shoutings of a terrified mob. D— rushed to a casement, threw it open, and looked out. In the meantime I stepped to the card-rack, took the letter, put it in my pocket, and replaced it by a *fac-simile*, (so far as regards externals) which I had carefully prepared at my lodgings — imitating the D— cipher, very readily, by means of a seal formed of bread.

“The disturbance in the street had been occasioned by the frantic behavior of a man with a musket. He had fired it among a crowd of women and children. It proved, however, to have been without ball, and the fellow was suffered to go his way as a lunatic or a drunkard. When he had gone, D— came from the window, whither I had followed him immediately upon securing the object in view. Soon afterward I bade him farewell. The pretended lunatic was a man in my own pay.”

“But what purpose had you,” I asked, “in replacing the letter by a *fac-simile*? Would it not have been better at the first visit, to have seized it openly, and departed?”

“D—,” replied Dupin, “is a desperate man, and a man of nerve. His hotel, too, is not without attendants devoted to his interests. Had

I made the wild attempt you suggest, I might never have left the Ministerial presence alive. The good people of Paris might have heard of me no more. But I had an object apart from these considerations. You know my political prepossessions. In this matter, I act as a partisan of the lady concerned. For eighteen months the Minister has had her in his power. She has now him in hers — since, being unaware that the letter is not in his possession, he will proceed with his exactions as if it was. Thus will he inevitably commit himself, at once, to his political destruction. His downfall, too, will not be more precipitate than awkward. It is all very well to talk about the *facilis descensus Averni*; but in all kinds of climbing, as Catalani said of singing, it is far more easy to get up than to come down. In the present instance I have no sympathy — at least no pity — for him who descends. He is that *monstrum horrendum*, an unprincipled man of genius. I confess, however, that I should like very well to know the precise character of his thoughts, when, being defied by her whom the Prefect terms ‘a certain personage,’ he is reduced to opening the letter which I left for him in the card-rack.”

“How? did you put any thing particular in it?”

“Why — it did not seem altogether right to leave the interior blank — that would have been insulting. D——, at Vienna once, did me an evil turn, which I told him, quite good-humoredly, that I should remember. So, as I knew he would feel some curiosity in regard to the identity of the person who had outwitted him, I thought it a pity not to give him a clew. He is well acquainted with my MS., and I just copied into the middle of the blank sheet the words —

“ ‘ — — — — — Un dessein si funeste,
S’il n’est digne d’ Atrée, est digne de Thyeste.’

They are to be found in Crébillon’s ‘Atrée.’ ”

The Thousand-and-Second Tale of Scheherazade

Truth is stranger than fiction.

OLD SAYING.

HAVING had occasion, lately, in the course of some Oriental investigations, to consult the *Tellmenow Isitsöornot*, a work which (like the Zohar of Simeon Jochaides) is scarcely known at all, even in Europe; and which has never been quoted, to my knowledge, by any American — if we except, perhaps, the author of the “Curiosities of American Lit-

erature"; — having had occasion, I say, to turn over some pages of the first-mentioned very remarkable work, I was not a little astonished to discover that the literary world has hitherto been strangely in error respecting the fate of the vizier's daughter, Scheherazade, as that fate is depicted in the "Arabian Nights"; and that the *dénouement* there given, if not altogether inaccurate, as far as it goes, is at least to blame in not having gone very much farther.

For full information on this interesting topic, I must refer the inquisitive reader to the "Isitsöornot" itself; but in the meantime, I shall be pardoned for giving a summary of what I there discovered.

It will be remembered, that, in the usual version of the tales, a certain monarch having good cause to be jealous of his queen, not only puts her to death, but makes a vow, by his beard and the prophet, to espouse each night the most beautiful maiden in his dominions, and the next morning to deliver her up to the executioner.

Having fulfilled this vow for many years to the letter, and with a religious punctuality and method that conferred great credit upon him as a man of devout feeling and excellent sense, he was interrupted one afternoon (no doubt at his prayers) by a visit from his grand vizier, to whose daughter, it appears, there had occurred an idea.

Her name was Scheherazade, and her idea was, that she would either redeem the land from the depopulating tax upon its beauty, or perish, after the approved fashion of all heroines, in the attempt.

Accordingly, and although we do not find it to be leap-year (which makes the sacrifice more meritorious), she deposes her father, the grand vizier, to make an offer to the king of her hand. This hand the king eagerly accepts — (he had intended to take it at all events, and had put off the matter from day to day, only through fear of the vizier), — but, in accepting it now, he gives all parties very distinctly to understand, that, grand vizier or no grand vizier, he has not the slightest design of giving up one iota of his vow or of his privileges. When, therefore, the fair Scheherazade insisted upon marrying the king, and did actually marry him despite her father's excellent advice not to do any thing of the kind — when she would and did marry him, I say, will I, nill I, it was with her beautiful black eyes as thoroughly open as the nature of the case would allow.

It seems, however, that this politic damsel (who had been reading Machiavelli, beyond doubt), had a very ingenious little plot in her mind. On the night of the wedding, she contrived, upon I forget what specious pretence, to have her sister occupy a couch sufficiently near that of the royal pair to admit of easy conversation from bed to bed; and, a little before cock-crowing, she took care to awaken the good monarch, her husband (who bore her none the worse will because he intended to wring her neck on the morrow), — she managed to awaken him, I say, (although on account of a capital conscience and an easy digestion, he

slept well) by the profound interest of a story (about a rat and a black cat, I think) which she was narrating (all in an undertone, of course) to her sister. When the day broke, it so happened that this history was not altogether finished, and that Scheherazade, in the nature of things could not finish it just then, since it was high time for her to get up and be bowstrung — a thing very little more pleasant than hanging, only a trifle more genteel

The king's curiosity, however, prevailing, I am sorry to say, even over his sound religious principles, induced him for this once to postpone the fulfilment of his vow until next morning, for the purpose and with the hope of hearing that night how it fared in the end with the black cat (a black cat, I think it was) and the rat.

The night having arrived, however, the lady Scheherazade not only put the finishing stroke to the black cat and the rat (the rat was blue) but before she well knew what she was about, found herself deep in the intricacies of a narration, having reference (if I am not altogether mistaken) to a pink horse (with green wings) that went, in a violent manner, by clockwork, and was wound up with an indigo key. With this history the king was even more profoundly interested than with the other — and, as the day broke before its conclusion (notwithstanding all the queen's endeavors to get through with it in time for the bowstringing), there was again no resource but to postpone that ceremony as before, for twenty-four hours. The next night there happened a similar accident with a similar result; and then the next — and then again the next; so that, in the end, the good monarch, having been unavoidably deprived of all opportunity to keep his vow during a period of no less than one thousand and one nights, either forgets it altogether by the expiration of this time, or gets himself absolved of it in the regular way, or (what is more probable) breaks it outright, as well as the head of his father confessor. At all events, Scheherazade, who, being lineally descended from Eve, fell heir, perhaps, to the whole seven baskets of talk, which the latter lady, we all know, picked up from under the trees in the garden of Eden — Scheherazade, I say, finally triumphed, and the tariff upon beauty was repealed.

Now, this conclusion (which is that of the story as we have it upon record) is, no doubt, excessively proper and pleasant — but alas! like a great many pleasant things, is more pleasant than true; and I am indebted altogether to the "Isitsöornot" for the means of correcting the error. "*Le mieux*," says a French proverb, "*est l'ennemi du bien*," and, in mentioning that Scheherazade had inherited the seven baskets of talk, I should have added that she put them out at compound interest until they amounted to seventy-seven.

"My dear sister," said she, on the thousand-and-second night, (I quote the language of the "Isitsöornot" at this point, *verbatim*) "my dear sister," said she, "now that all this little difficulty about the bowstring has

blown over, and that this odious tax is so happily repealed, I feel that I have been guilty of great indiscretion in withholding from you and the king (who I am sorry to say, snores — a thing no gentleman would do) the full conclusion of Sinbad the sailor. This person went through numerous other and more interesting adventures than those which I related; but the truth is, I felt sleepy on the particular night of their narration, and so was seduced into cutting them short — a grievous piece of misconduct, for which I only trust that Allah will forgive me. But even yet it is not too late to remedy my great neglect — and as soon as I have given the king a pinch or two in order to wake him up so far that he may stop making that horrible noise, I will forthwith entertain you (and him if he pleases) with the sequel of this very remarkable story.

Hereupon the sister of Scheherazade, as I have it from the “*Isitsöor-not*,” expressed no very particular intensity of gratification; but the king, having been sufficiently pinched, at length ceased snoring, and finally said, “hum!” and then “hoo!” when the queen, understanding these words (which are no doubt Arabic) to signify that he was all attention, and would do his best not to snore any more — the queen, I say, having arranged these matters to her satisfaction, re-entered thus, at once, into the history of Sinbad the sailor:

“‘At length, in my old age, [these are the words of Sinbad himself, as retailed by Scheherazade] — ‘at length, in my old age, and after enjoying many years of tranquillity at home, I became once more possessed of a desire of visiting foreign countries; and one day, without acquainting any of my family with my design, I packed up some bundles of such merchandise as was most precious and least bulky, and, engaging a porter to carry them, went with him down to the sea-shore, to await the arrival of any chance vessel that might convey me out of the kingdom into some region which I had not as yet explored.

“‘Having deposited the packages upon the sands, we sat down beneath some trees, and looked out into the ocean in the hope of perceiving a ship, but during several hours we saw none whatever. At length I fancied that I could hear a singular buzzing or humming sound; and the porter, after listening awhile, declared that he also could distinguish it. Presently it grew louder, and then still louder, so that we could have no doubt that the object which caused it was approaching us. At length, on the edge of the horizon, we discovered a black speck, which rapidly increased in size until we made it out to be a vast monster, swimming with a great part of its body above the surface of the sea. It came toward us with inconceivable swiftness, throwing up huge waves of foam around its breast, and illuminating all that part of the sea through which it passed, with a long line of fire that extended far off into the distance.

“‘As the thing drew near we saw it very distinctly. Its length was equal to that of three of the loftiest trees that grow, and it was as wide as the great hall of audience in your palace, O most sublime and munifi-

cent of the Caliphs. Its body, which was unlike that of ordinary fishes, was as solid as a rock, and of a jetty blackness throughout all that portion of it which floated above the water, with the exception of a narrow blood-red streak that completely begirdled it. The belly, which floated beneath the surface, and of which we could get only a glimpse now and then as the monster rose and fell with the billows, was entirely covered with metallic scales, of a color like that of the moon in misty weather. The back was flat and nearly white, and from it there extended upwards of six spines, about half the length of the whole body.

“This horrible creature had no mouth that we could perceive; but, as if to make up for this deficiency, it was provided with at least four score of eyes, that protruded from their sockets like those of the green dragon-fly, and were arranged all around the body in two rows, one above the other, and parallel to the blood-red streak, which seemed to answer the purpose of an eyebrow. Two or three of these dreadful eyes were much larger than the others, and had the appearance of solid gold.

“Although this beast approached us, as I have before said, with the greatest rapidity, it must have been moved altogether by necromancy — for it had neither fins like a fish nor web-feet like a duck, nor wings like the seashell which is blown along in the manner of a vessel; nor yet did it writhe itself forward as do the eels. Its head and its tail were shaped precisely alike, only, not far from the latter, were two small holes that served for nostrils, and through which the monster puffed out its thick breath with prodigious violence, and with a shrieking, disagreeable noise.

“Our terror at beholding this hideous thing was very great, but it was even surpassed by our astonishment, when upon getting a nearer look, we perceived upon the creature’s back a vast number of animals about the size and shape of men, and altogether much resembling them, except that they wore no garments (as men do), being supplied (by nature, no doubt) with an ugly uncomfortable covering, a good deal like cloth, but fitting so tight to the skin, as to render the poor wretches laughably awkward, and put them apparently to severe pain. On the very tips of their heads were certain square-looking boxes, which, at first sight, I thought might have been intended to answer as turbans, but I soon discovered that they were excessively heavy and solid, and I therefore concluded they were contrivances designed, by their great weight, to keep the heads of the animals steady and safe upon their shoulders. Around the necks of the creatures were fastened black collars, (badges of servitude, no doubt,) such as we keep on our dogs, only much wider and infinitely stiffer, so that it was quite impossible for these poor victims to move their heads in any direction without moving the body at the same time; and thus they were doomed to perpetual contemplation of their noses — a view puggish and snubby in a wonderful, if not positively in an awful degree.

“When the monster had nearly reached the shore where we stood,

it suddenly pushed out one of its eyes to a great extent, and emitted from it a terrible flash of fire, accompanied by a dense cloud of smoke, and a noise that I can compare to nothing but thunder. As the smoke cleared away, we saw one of the odd man-animals standing near the head of the large beast with a trumpet in his hand, through which (putting it to his mouth) he presently addressed us in loud, harsh, and disagreeable accents, that, perhaps, we should have mistaken for language, had they not come altogether through the nose.

"Being thus evidently spoken to, I was at a loss how to reply, as I could in no manner understand what was said; and in this difficulty I turned to the porter, who was near swooning through affright, and demanded of him his opinion as to what species of monster it was, what it wanted, and what kind of creatures those were that so swarmed upon its back. To this the porter replied, as well as he could for trepidation, that he had once before heard of this sea-beast; that it was a cruel demon, with bowels of sulphur and blood of fire, created by evil genii as the means of inflicting misery upon mankind; that the things upon its back were vermin, such as sometimes infest cats and dogs, only a little larger and more savage; and that these vermin had their uses, however evil — for, through the torture they caused the beast by their nibblings and stings, it was goaded into that degree of wrath which was requisite to make it roar and commit ill, and so fulfil the vengeful and malicious designs of the wicked genii.

"This account determined me to take to my heels, and, without once even looking behind me, I ran at full speed up into the hills, while the porter ran equally fast, although nearly in an opposite direction, so that, by these means, he finally made his escape with my bundles, of which I have no doubt he took excellent care — although this is a point I cannot determine, as I do not remember that I ever beheld him again.

"For myself, I was so hotly pursued by a swarm of the men-vermin (who had come to the shore in boats) that I was very soon overtaken, bound hand and foot, and conveyed to the beast, which immediately swam out again into the middle of the sea.

"I now bitterly repented my folly in quitting a comfortable home to peril my life in such adventures as this; but regret being useless, I made the best of my condition, and exerted myself to secure the goodwill of the man-animal that owned the trumpet, and who appeared to exercise authority over his fellows. I succeeded so well in this endeavor that, in a few days, the creature bestowed upon me various tokens of his favor, and in the end even went to the trouble of teaching me the rudiments of what it was vain enough to denominate its language; so that, at length, I was enabled to converse with it readily, and came to make it comprehend the ardent desire I had of seeing the world.

"*Washish squashish squeak, Sinbad, hey-diddle diddle, grunt unt*

grumble, hiss, hiss, whiss, said he to me, one day after dinner — but I beg a thousand pardons, I had forgotten that your majesty is not conversant with the dialect of the Cock-neighs (so the man-animals were called; I presume because their language formed the connecting link between that of the horse and that of the rooster). With your permission, I will translate. '*Washish squashish,*' and so forth: — that is to say, 'I am happy to find, my dear Sinbad, that you are really a very excellent fellow; we are now about doing a thing which is called circumnavigating the globe; and since you are so desirous of seeing the world, I will strain a point and give you a free passage upon the back of the beast.' "

When the Lady Scheherazade had proceeded thus far, relates the "Isitsöornot," the king turned over from his left side to his right, and said:

"It is, in fact, *very* surprising, my dear queen, that you omitted, hitherto, these latter adventures of Sinbad. Do you know I think them exceedingly entertaining and strange?"

The king having thus expressed himself, we are told, the fair Scheherazade resumed her history in the following words:

"Sinbad went on in this manner with his narrative to the caliph — 'I thanked the man-animal for its kindness, and soon found myself very much at home on the beast, which swam at a prodigious rate through the ocean; although the surface of the latter is, in that part of the world, by no means flat, but round like a pomegranate, so that we went — so to say — either up hill or down hill all the time.' "

"That, I think, was very singular," interrupted the king.

"Nevertheless, it is quite true," replied Scheherazade.

"I have my doubts," rejoined the king; "but, pray, be so good as to go on with the story."

"I will," said the queen. "The beast,' continued Sinbad to the caliph, 'swam, as I have related, up hill and down hill, until, at length, we arrived at an island, many hundreds of miles in circumference, but which, nevertheless, had been built in the middle of the sea by a colony of little things like caterpillars.' " *

"Hum!" said the king.

"Leaving this island,' said Sinbad — (for Scheherazade, it must be understood, took no notice of her husband's ill-mannered ejaculation) — 'leaving this island, we came to another where the forests were of solid stone, and so hard that they shivered to pieces the finest-tempered axes with which we endeavoured to cut them down.' " †

* The coralites.

† "One of the most remarkable natural curiosities in Texas is a petrified forest, near the head of Pasigno river. It consists of several hundred trees, in an erect position, all turned to stone. Some trees, now growing, are partly petrified.

This is a startling fact for natural philosophers, and must cause them to modify the existing theory of petrification. — Kennedy.

This account, at first discredited, has since been corroborated by the discovery of a completely petrified forest, near the

"Hum!" said the king, again; but Scheherazade, paying him no attention, continued in the language of Sinbad.

"Passing beyond this last island, we reached a country where there was a cave that ran to the distance of thirty or forty miles within the bowels of the earth, and that contained a greater number of far more spacious and more magnificent palaces than are to be found in all Damascus and Bagdad. From the roofs of these palaces there hung myriads of gems, liked diamonds, but larger than men; and in among the streets of towers and pyramids and temples, there flowed immense rivers as black as ebony, and swarming with fish that had no eyes.'" *

"Hum!" said the king.

"We then swam into a region of the sea where we found a lofty mountain, down whose sides there streamed torrents of melted metal, some of which were twelve miles wide and sixty miles long; † while from an abyss on the summit, issued so vast a quantity of ashes that the sun was entirely blotted out from the heavens, and it became darker than the darkest midnight; so that when we were even at the distance of a hundred and fifty miles from the mountain, it was impossible to see the whitest object, however close we held it to our eyes.'" ‡

head waters of the Cheyenne, or Chienne river, which has its source in the Black Hills of the rocky chain.

There is scarcely, perhaps, a spectacle on the surface of the globe more remarkable, either in a geological or picturesque point of view than that presented by the petrified forest, near Cairo. The traveller, having passed the tombs of the caliphs, just beyond the gates of the city, proceeds to the southward, nearly at right angles to the road across the desert to Suez, and after having travelled some ten miles up a low barren valley, covered with sand, gravel, and sea shells, fresh as if the tide had retired but yesterday, crosses a low range of sandhills, which has for some distance run parallel to his path. The scene now presented to him is beyond conception singular and desolate. A mass of fragments of trees, all converted into stone, and when struck by his horse's hoof ringing like cast iron, is seen to extend itself for miles and miles around him, in the form of a decayed and prostrate forest. The wood is of a dark brown hue, but retains its form in perfection, the pieces being from one to fifteen feet in length, and from half a foot to three feet in thickness, strewed so closely together, as far as the eye can reach, that

an Egyptian donkey can scarcely thread its way through amongst them, and so natural that, were it in Scotland or Ireland, it might pass without remark for some enormous drained bog, on which the exhumed trees lay rotting in the sun. The roots and rudiments of the branches are, in many cases, nearly perfect, and in some the worm-holes caten under the bark are readily recognizable. The most delicate of the sap vessels, and all the finer portions of the centre of the wood, are perfectly entire, and bear to be examined with the strongest magnifiers. The whole are so thoroughly silicified as to scratch glass and are capable of receiving the highest polish. — *Asiatic Magazine*.

* The Mammoth Cave of Kentucky.

† In Iceland, 1783.

‡ "During the eruption of Hecla, in 1766, clouds of this kind produced such a degree of darkness that, at Glaumba, which is more than fifty leagues from the mountain, people could only find their way by groping. During the eruption of Vesuvius, in 1794, at Caserta, four leagues distant, people could only walk by the light of torches. On the first of May, 1812, a cloud of volcanic ashes and sand, coming from a volcano in the island of St. Vincent, covered the whole of Bar-

"Hum!" said the king.

"After quitting this coast, the beast continued his voyage until we met with a land in which the nature of things seemed reversed — for we here saw a great lake, at the bottom of which, more than a hundred feet beneath the surface of the water, there flourished in full leaf a forest of tall and luxuriant trees.' " *

"Hoo!" said the king.

"Some hundred miles farther on brought us to a climate where the atmosphere was so dense as to sustain iron or steel, just as our own does feather.' " †

"Fiddle de dec," said the king.

"Proceeding still in the same direction, we presently arrived at the most magnificent region in the whole world. Through it there meandered a glorious river for several thousands of miles. This river was of unspeakable depth, and of a transparency richer than that of amber. It was from three to six miles in width; and its banks which arose on either side to twelve hundred feet in perpendicular height, were crowned with ever-blossoming trees and perpetual sweet-scented flowers, that made the whole territory one gorgeous garden; but the name of this luxuriant land was the Kingdom of Horror, and to enter it was inevitable death.' " ‡

"Humph!" said the king.

"We left this kingdom in great haste, and, after some days, came to another, where we were astonished to perceive myriads of monstrous animals with horns resembling scythes upon their heads. These hideous beasts dig for themselves vast caverns in the soil, of a funnel shape, and line the sides of them with rocks, so disposed one upon the other that they fall instantly, when trodden upon by other animals, thus precipitating them into the monster's dens, where their blood is immediately sucked, and their carcasses afterwards hurled contemptuously out to an immense distance from "the caverns of death.' " §

"Pooh!" said the king.

badoes, spreading over it so intense a darkness that, at mid-day, in the open air, one could not perceive the trees or other objects near him, or even a white handkerchief placed at the distance of six inches from the eye." — Murray, p. 215, *Phil. edit.*

* In the year 1790, in the Caraccas during an earthquake a portion of the granite soil sank and left a lake eight hundred yards in diameter, and from eighty to a hundred feet deep. It was a part of the forest of Aripao which sank, and the trees remained green for several months under the water." — Murray, p. 221.

† The hardest steel ever manufactured may, under the action of a blow-pipe, be reduced to an impalpable powder, which will float readily in the atmospheric air.

‡ The region of the Niger. See *Simmons's "Colonial Magazine."*

§ The *Myrmeleon* — lion-ant. The term "monster" is equally applicable to small abnormal things and to great, while such epithets as "vast" are merely comparative. The cavern of the myrmeleon is *vast* in comparison with the hole of the common red ant. A grain of silice is also a "rock."

"Continuing our progress, we perceived a district with vegetables that grew-not upon any soil, but in the air.* There were others that sprang from the substance of other vegetables; † others that derived their substance from the bodies of living animals; ‡ and then again, there were others that glowed all over with intense fire; § others that moved from place to place at pleasure,|| and what was still more wonderful, we discovered flowers that lived and breathed and moved their limbs at will, and had, moreover, the detestable passion of mankind for enslaving other creatures, and confining them in horrid and solitary prisons until the fulfillment of appointed tasks.' " ¶

"Pshaw!" said the king.

"Quitting this land, we soon arrived at another in which the bees and the birds are mathematicians of such genius and erudition, that they give daily instructions in the science of geometry to the wise men of

* The *Epidendron, Flos Aeris*, of the family of the *Orchideæ*, grows with merely the surface of its roots attached to a tree or other object, from which it derives no nutriment—subsisting altogether upon air.

† The *Parasites*, such as the wonderful *Rafflesia Arnaldii*.

‡ Schouw advocates a class of plants that grow upon living animals—the *Plantæ Epizoa*. Of this class are the *Fuci* and *Algæ*.

Mr. J. B. Williams, of Salem, Mass., presented the "National Institute," with an insect from New Zealand, with the following description:—"The *Hotte*,' a decided caterpillar, or worm, is found growing at the foot of the *Rata* tree, with a plant growing out of its head. This most peculiar and most extraordinary insect travels up both the *Rata* and *Perriri* trees, and entering into the top, eats its way, perforating the trunk of the tree until it reaches the root, it then comes out of the root, and dies, or remains dormant, and the plant propagates out of its head; the body remains perfect and entire, of a harder substance than when alive. From this insect the natives making a coloring for tattooing."

§ In mines and natural caves we find a species of cryptogamous fungus that emits an intense phosphorescence.

|| The orchis, scabius and valisneria.

¶ "The corolla of this flower (*Aristolochia Clematidis*), which is tubular, but

terminating upwards in a ligulate limb, is inflated into a globular figure at the base. The tubular part is internally beset with stiff hairs, pointing downwards. The globular part contains the pistil, which consists merely of a germen and stigma, together with the surrounding stamens. But the stamens, being shorter than even the germen, cannot discharge the pollen so as to throw it upon the stigma, as the flower stands always upright till after impregnation. And hence, without some additional and peculiar aid, the pollen must necessarily fall down to the bottom of the flower. Now, the aid that nature has furnished in this case, is that of the *Tiputa Pennicornis*, a small insect, which entering the tube of the corolla in quest of honey, descends to the bottom, and rummages about till it becomes quite covered with pollen; but not being able to force its way out again, owing to the downward position of the hairs, which converge to a point like the wires of a mouse-trap, and being somewhat impatient of its confinement it brushes backwards and forwards, trying every corner, till, after repeatedly traversing the stigma, it covers it with pollen sufficient for its impregnation, in consequence of which the flower soon begins to droop, and the hairs to shrink to the sides of the tube, effecting an easy passage for the escape of the insect."—Rev. P. Keith—*System of Physiological Botany*.

the empire. The king of the place having offered a reward for the solution of two very difficult problems, they were solved upon the spot — the one by the bees, and the other by the birds; but the king keeping their solution a secret, it was only after the most profound researches and labor, and the writing of an infinity of big books, during a long series of years, that the men-mathematicians at length arrived at the identical solutions which had been given upon the spot by the bees and by the birds.' " *

"Oh my!" said the king.

"We had scarcely lost sight of this empire when we found ourselves close upon another, from whose shores there flew over our heads a flock of fowls a mile in breadth, and two hundred and forty miles long; so that, although they flew a mile during every minute, it required no less than four hours for the whole flock to pass over us — in which there were several millions of millions of fowl.' " †

"Oh fy!" said the king.

"No sooner had we got rid of these birds, which occasioned us great annoyance, than we were terrified by the appearance of a fowl of another kind, and infinitely larger than even the rocs which I met in my former voyages; for it was bigger than the biggest of the domes on your seraglio, oh, most Munificent of Caliphs. This terrible fowl had no head that we could perceive, but was fashioned entirely of belly, which was of a prodigious fatness and roundness, of a soft-looking substance, smooth, shining and striped with various colors. In its talons, the monster was bearing away to his eyrie in the heavens, a house from which it had knocked off the roof, and in the interior of which we distinctly saw human beings, who, beyond doubt, were in a state of frightful despair at the horrible fate which awaited them. We shouted with all our might,

* The bees — ever since bees were — have been constructing their cells with just such sides, in just such number, and at just such inclinations, as it has been demonstrated (in a problem involving the profoundest mathematical principles) are the very sides, in the very number, and at the very angles, which will afford the creatures the most room that is compatible with the greatest stability of structure.

During the latter part of the last century, the question arose among mathematicians — "to determine the best form that can be given to the sails of a wind-mill, according to their varying distances from the revolving vanes, and likewise from the centres of the revolution." This is an excessively complex problem, for it is, in other words, to find the best possi-

ble position at an infinity of varied distances, and at an infinity of points on the arm. There were a thousand futile attempts to answer the query on the part of the most illustrious mathematicians; and when, at length, an undeniable solution was discovered, men found that the wings of a bird had given it with absolute precision ever since the first bird had traversed the air.

† He observed a flock of pigeons passing betwixt Frankfort and the Indian territory, one mile at least in breadth; it took up four hours in passing; which, at the rate of one mile per minute, gives a length of 240 miles; and, supposing three pigeons to each square yard, gives 2,230,272,000 pigeons. — "*Travels in Canada and the United States*," by Lieut. F. Hall.

in the hope of frightening the bird into letting go of its prey; but it merely gave a snort or puff, as if of rage and then let fall upon our heads a heavy sack which proved to be filled with sand! ”

“Stuff!” said the king.

“It was just after this adventure that we encountered a continent of immense extent and prodigious solidity, but which, nevertheless, was supported entirely upon the back of a sky-blue cow that had no fewer than four hundred horns.” *

“That, now, I believe,” said the king, “because I have read something of the kind before, in a book.”

“We passed immediately beneath this continent, (swimming in between the legs of the cow, and, after some hours, found ourselves in a wonderful country indeed, which, I was informed by the man-animal, was his own native land, inhabited by things of his own species. This elevated the man-animal very much in my esteem, and in fact, I now began to feel ashamed of the contemptuous familiarity with which I had treated him; for I found that the man-animals in general were a nation of the most powerful magicians, who lived with worms in their brain,† which, no doubt, served to stimulate them by their painful writhings and wriggings to the most miraculous efforts of imagination.”

“Nonsense!” said the king.

“Among the magicians, were domesticated several animals of very singular kinds; for example, there was a huge horse whose bones were iron and whose blood was boiling water. In place of corn, he had black stones for his usual food; and yet, in spite of so hard a diet, he was so strong and swift that he would drag a load more weighty than the grand-est temple in this city, at a rate surpassing that of the flight of most birds.” ‡

“Twattle!” said the king.

“I saw, also, among these people a hen without feathers, but bigger than a camel; instead of flesh and bone she had iron and brick; her blood, like that of the horse, (to whom, in fact, she was nearly related,) was boiling water; and like him she ate nothing but wood or black stones. This hen brought forth very frequently, a hundred chickens in the day; and, after birth, they took up their residence for several weeks within the stomach of their mother.” §

“Fal lal!” said the king.

“One of this nation of mighty conjurors created a man out of brass

* “The earth is upheld by a cow of a blue color, having horns four hundred in number.” — *Sale’s Koran*.

† “The *Entozoa*, or intestinal worms, have repeatedly been observed in the muscles, and in the cerebral substance of men.” — *See Wyatt’s Physiology*, p. 143.

‡ On the Great Western Railway, between London and Exeter, a speed of 71 miles per hour has been attained. A train weighing 90 tons was whirled from Paddington to Didcot (53 miles) in 51 minutes.

§ The *Eccalobeion*.

and wood, and leather, and endowed him with such ingenuity that he would have beaten at chess, all the race of mankind with the exception of the great Caliph, Haroun Alraschid.* Another of these magi constructed (of like material) a creature that put to shame even the genius of him who made it; for so great were its reasoning powers that, in a second, it performed calculations of so vast an extent that they would have required the united labor of fifty thousand fleshy men for a year.† But a still more wonderful conjuror fashioned for himself a mighty thing that was neither man nor beast, but which had brains of lead, intermixed with a black matter like pitch, and fingers that it employed with such incredible speed and dexterity that it would have had no trouble in writing out twenty thousand copies of the Koran in an hour; and this with so exquisite a precision, that in all the copies there should not be found one to vary from another by the breadth of the finest hair. This thing was of prodigious strength, so that it erected or overthrew the mightiest empires at a breath; but its powers were exercised equally for evil and for good.’”

“Ridiculous!” said the king.

“‘Among this nation of necromancers there was also one who had in his veins the blood of the salamanders; for he made no scruple of sitting down to smoke his chibouc in a red-hot oven until his dinner was thoroughly roasted upon its floor.‡ Another had the faculty of converting the common metals into gold, without even looking at them during the process.§ Another had such a delicacy of touch that he made a wire so fine as to be invisible.|| Another had such quickness of perception that he counted all the separate motions of an elastic body, while it was springing backward and forward at the rate of nine hundred millions of times in a second.’” ¶

“Absurd!” said the king.

“‘Another of these magicians, by means of a fluid that nobody ever yet saw, could make the corpses of his friends brandish their arms, kick out their legs, fight, or even get up and dance at his will.** Another had cultivated his voice to so great an extent that he could have made himself heard from one end of the world to the other.†† Another had so long an arm that he could sit down in Damascus and indite a letter at Bagdad — or indeed at any distance whatsoever.‡‡ Another commanded the

* Maelzel’s Automaton Chess-player.

† Babbage’s Calculating Machine.

‡ *Chabert*, and since him, a hundred others.

§ The Electrotype.

|| *Wollaston* made of platinum for the field of views in a telescope a wire one eighteen-thousandth part of an inch in thickness. It could be seen only by means of the microscope.

¶ Newton demonstrated that the retina beneath the influence of the violet ray of the spectrum, vibrated 900,000,000 of times in a second.

** The Voltaic pile.

†† The Electro-Telegraph Printing Apparatus.

‡‡ The Electro telegraph transmits intelligence instantaneously — at least so far as regards any distance upon the earth.

lightning to come down to him out of the heavens, and it came at his call; and served him for a plaything when it came. Another took two loud sounds and out of them made a silence. Another constructed a deep darkness out of two brilliant lights.* Another made ice in a red-hot furnace.† Another directed the sun to paint his portrait, and the sun did.‡ Another took this luminary with the moon and the planets, and having first weighed them with scrupulous accuracy, probed into their depths and found out the solidity of the substance of which they were made. But the whole nation is, indeed, of so surprising a necromantic ability, that not even their infants, nor their commonest cats and dogs have any difficulty in seeing objects that do not exist at all, or that for twenty millions of years before the birth of the nation itself had been blotted out from the face of creation.'” §

“Preposterous!” said the king.

“The wives and daughters of these incomparably great and wise magi,” continued Scheherazade, without being in any manner disturbed by these frequent and most ungentlemanly interruptions on the part of her husband — “the wives and daughters of these eminent conjurers are every thing that is accomplished and refined; and would be every thing that is interesting and beautiful, but for an unhappy fatality that besets them, and from which not even the miraculous powers of their husbands and fathers has, hitherto, been adequate to save. Some fatalities

* Common experiments in Natural Philosophy. If two red rays from two luminous points be admitted into a dark chamber so as to fall on a white surface, and differ in their length by 0.0000258 of an inch, their intensity is doubled. So also if the difference in length be any whole-number multiple of that fraction. A multiple by $2\frac{1}{2}$, $3\frac{1}{2}$, &c., gives an intensity equal to one ray only; but a multiple by $2\frac{1}{2}$, $3\frac{1}{2}$, &c., gives the result of total darkness. In violet rays similar effects arise when the difference in length is 0.000157 of an inch; and with all other rays the results are the same — the difference varying with a uniform increase from the violet to the red.

Analogous experiments in respect to sound produce analogous results.

† Place a platina crucible over a spirit lamp, and keep it a red heat; pour in some sulphuric acid, which, though the most volatile of bodies at a common temperature, will be found to become completely fixed in a hot crucible, and not a drop evaporates — being surrounded by an atmosphere of its own, it does not, in fact,

touch the sides. A few drops of water are now introduced, when the acid, immediately coming in contact with the heated sides of the crucible, flies off in sulphurous acid vapor, and so rapid is its progress, that the caloric of the water passes off with it, which falls a lump of ice to the bottom; by taking advantage of the moment before it is allowed to re-melt, it may be turned out a lump of ice from a red-hot vessel.

‡ The Daguerreotype.

§ Although light travels 167,000 miles in a second, the distance of 61 Cygni (the only star whose distance is ascertained) is so inconceivably great, that its rays would require more than ten years to reach the earth. For stars beyond this, 20 — or even 1000 years — would be a moderate estimate. Thus, if they had been annihilated 20, or 1000 years ago, we might still see them to-day by the light which started from their surfaces 20 or 1000 years in the past time. That many which we see daily are really extinct, is not impossible — not even improbable.

come in certain shapes, and some in others — but this of which I speak has come in the shape of a crotchet.’ ”

“A what?” said the king.

“‘A crotchet,’ ” said Scheherazade. “ ‘One of the evil genii, who are perpetually upon the watch to inflict ill, has put it into the heads of these accomplished ladies that the thing which we describe as personal beauty consists altogether in the protuberance of the region which lies not very far below the small of the back. Perfection of loveliness, they say, is in the direct ratio of the extent of this lump. Having been long possessed of this idea, and bolsters being cheap in that country, the days have long gone by since it was possible to distinguish a woman from a dromedary — ,’ ”

“Stop!” said the king — “I can’t stand that, and I won’t. You have already given me a dreadful headache with your lies. The day, too, I perceive, is beginning to break. How long have we been married? — my conscience is getting to be troublesome again. And then that dromedary touch — do you take me for a fool? Upon the whole, you might as well get up and be throttled.”

These words, as I learn from the “Isitsöornot,” both grieved and astonished Scheherazade; but, as she knew the king to be a man of scrupulous integrity, and quite unlikely to forfeit his word, she submitted to her fate with a good grace. She derived, however, great consolation, (during the tightening of the bowstring,) from the reflection that much of the history remained still untold, and that the petulance of her brute of a husband had reaped for him a most righteous reward, in depriving him of many inconceivable adventures.

Some Words with a Mummy

THE SYMPOSIUM of the preceding evening had been a little too much for my nerves. I had a wretched headache, and was desperately drowsy. Instead of going out therefore to spend the evening as I had proposed, it occurred to me that I could not do a wiser thing than just eat a mouthful of supper and go immediately to bed.

A *light* supper of course. I am exceedingly fond of Welsh rabbit. More than a pound at once, however, may not at all times be advisable. Still, there can be no material objection to two. And really between two and three, there is merely a single unit of difference. I ventured, perhaps, upon four. My wife will have it five; — but, clearly, she has confounded two very distinct affairs. The abstract number, five, I am willing to admit; but, concretely, it has reference to bottles of Brown Stout, without which, in the way of condiment, Welsh rabbit is to be eschewed.

Having thus concluded a frugal meal, and donned my night-cap, with the serene hope of enjoying it till noon the next day, I placed my head upon the pillow, and, through the aid of a capital conscience, fell into a profound slumber forthwith.

But when were the hopes of humanity fulfilled? I could not have completed my third snore when there came a furious ringing at the street-door bell, and then an impatient thumping at the knocker, which awakened me at once. In a minute afterward, and while I was still rubbing my eyes, my wife thrust in my face a note, from my old friend, Doctor Ponnonner. It ran thus:

Come to me, by all means, my dear good friend, as soon as you receive this. Come and help us to rejoice. At last, by long persevering diplomacy, I have gained the assent of the Directors of the City Musum, to my examination of the Mummy — you know the one I mean. I have permission to unswathe it and open it, if desirable. A few friends only will be present — you, of course. The Mummy is now at my house, and we shall begin to unroll it at eleven to-night.

Yours, ever,
PONNONNER.

By the time I had reached the "Ponnonner," it struck me that I was as wide awake as a man need be. I leaped out of bed in an ecstasy, overthrowing all in my way; dressed myself with a rapidity truly marvellous; and set off, at the top of my speed, for the doctor's.

There I found a very eager company assembled. They had been awaiting me with much impatience; the Mummy was extended upon the dining-table; and the moment I entered its examination was commenced.

It was one of a pair brought, several years previously, by Captain Arthur Sabretash, a cousin of Ponnonner's from a tomb near Eleithias, in the Lybian mountains, a considerable distance above Thebes on the Nile. The grottoes at this point, although less magnificent than the Theban sepulchres, are of higher interest, on account of affording more numerous illustrations of the private life of the Egyptians. The chamber from which our specimen was taken, was said to be very rich in such illustrations; the walls being completely covered with fresco paintings and bas-reliefs, while statues, vases, and Mosaic work of rich patterns, indicated the vast wealth of the deceased.

The treasure had been deposited in the Museum precisely in the same condition in which Captain Sabretash had found it; — that is to say, the coffin had not been disturbed. For eight years it had thus stood, subject only externally to public inspection. We had now, therefore, the complete Mummy at our disposal; and to those who are aware how very rarely the unransacked antique reaches our shores, it will be evident, at once that we had great reason to congratulate ourselves upon our good fortune.

Approaching the table, I saw on it a large box, or case, nearly seven

feet long, and perhaps three feet wide, by two feet and a half deep. It was oblong — not coffin-shaped. The material was at first supposed to be the wood of the sycamore (*platanus*), but, upon cutting into it, we found it to be pasteboard, or, more properly, *papier maché*, composed of papyrus. It was thickly ornamented with paintings, representing funeral scenes, and other mournful subjects — interspersed among which, in every variety of position, were certain series of hieroglyphical characters, intended, no doubt, for the name of the departed. By good luck, Mr. Gliddon formed one of our party; and he had no difficulty in translating the letters, which were simply phonetic, and represented the word *Allamistakeo*.

We had some difficulty in getting this case open without injury; but, having at length accomplished the task, we came to a second, coffin-shaped, and very considerably less in size than the exterior one, but resembling it precisely in every other respect. The interval between the two was filled with resin, which had, in some degree, defaced the colors of the interior box.

Upon opening this latter (which we did quite easily), we arrived at a third case, also coffin-shaped, and varying from the second one in no particular, except in that of its material, which was cedar, and still emitted the peculiar and highly aromatic odor of that wood. Between the second and the third case there was no interval — the one fitting accurately within the other.

Removing the third case, we discovered and took out the body itself. We had expected to find it, as usual, enveloped in frequent rolls, or bandages, of linen; but, in place of these, we found a sort of sheath, made of papyrus, and coated with a layer of plaster, thickly gilt and painted. The paintings represented subjects connected with the various supposed duties of the soul, and its presentation to different divinities, with numerous identical human figures, intended, very probably, as portraits of the persons embalmed. Extending from head to foot was a columnar, or perpendicular, inscription, in phonetic hieroglyphics, giving again his name and titles, and the names and titles of his relations.

Around the neck thus ensheathed, was a collar of cylindrical glass beads, diverse in color, and so arranged as to form images of deities, of the scarabæus, etc., with the winged globe. Around the small of the waist was a similar collar or belt.

Stripping off the papyrus, we found the flesh in excellent preservation, with no perceptible odor. The color was reddish. The skin was hard, smooth, and glossy. The teeth and hair were in good condition. The eyes (it seemed) had been removed, and glass ones substituted, which were very beautiful and wonderfully life-like, with the exception of somewhat too determined a stare. The fingers and the nails were brilliantly gilded.

Mr. Gliddon was of opinion, from the redness of the epidermis, that the embalmment had been effected altogether by asphaltum; but,

on scraping the surface with a steel instrument, and throwing into the fire some of the powder thus obtained, the flavor of camphor and other sweet-scented gums became apparent.

We searched the corpse very carefully for the usual openings through which the entrails are extracted, but, to our surprise, we could discover none. No member of the party was at that period aware that entire or unopened mummies are not infrequently met. The brain it was customary to withdraw through the nose; the intestines through an incision in the side; the body was then shaved, washed, and salted; then laid aside for several weeks, when the operation of embalming, properly so called, began.

As no trace of an opening could be found, Doctor Ponnonner was preparing his instruments for dissection, when I observed that it was then past two o'clock. Hereupon it was agreed to postpone the internal examination until the next evening; and we were about to separate for the present, when some one suggested an experiment or two with the Voltaic pile.

The application of electricity to a mummy three or four thousand years old at the least, was an idea, if not very sage, still sufficiently original, and we all caught it at once. About one-tenth in earnest and nine-tenths in jest, we arranged a battery in the Doctor's study, and conveyed thither the Egyptian.

It was only after much trouble that we succeeded in laying bare some portions of the temporal muscle which appeared of less stony rigidity than other parts of the frame, but which, as we had anticipated, of course, gave no indication of galvanic susceptibility when brought in contact with the wire. This, the first trial, indeed, seemed decisive, and, with a hearty laugh at our own absurdity, we were bidding each other good night, when my eyes, happening to fall upon those of the Mummy, were there immediately riveted in amazement. My brief glance, in fact, had sufficed to assure me that the orbs which we had all supposed to be glass, and which were originally noticeable for a certain wild stare, were now so far covered by the lids, that only a small portion of the *tunica albuginea* remained visible.

With a shout I called attention to the fact, and it became immediately obvious to all.

I cannot say that I was *alarmed* at the phenomenon, because "alarmed" is, in my case, not exactly the word. It is possible, however, that, but for the Brown Stout, I might have been a little nervous. As for the rest of the company, they really made no attempt at concealing the downright fright which possessed them. Doctor Ponnonner was a man to be pitied. Mr. Gliddon, by some peculiar process, rendered himself invisible. Mr. Silk Buckingham, I fancy, will scarcely be so bold as to deny that he made his way, upon all fours, under the table.

After the first shock of astonishment, however, we resolved, as a mat-

ter of course, upon further experiment forthwith. Our operations were now directed against the great toe of the right foot. We made an incision over the outside of the exterior *os sesamoideum pollicis pedis*, and thus got at the root of the *abductor* muscle. Readjusting the battery, we now applied the fluid to the bisected nerves — when, with a movement of exceeding life-likeness, the Mummy first drew up its right knee so as to bring it nearly in contact with the abdomen, and then, straightening the limb with inconceivable force, bestowed a kick upon Doctor Ponnonner, which had the effect of discharging that gentleman, like an arrow from a catapult, through a window into the street below.

We rushed out *en masse* to bring in the mangled remains of the victim, but had the happiness to meet him upon the staircase, coming up in an unaccountable hurry, brimful of the most ardent philosophy, and more than ever impressed with the necessity of prosecuting our experiment with vigor and with zeal.

It was by his advice, accordingly, that we made, upon the spot, a profound incision into the tip of the subject's nose, while the Doctor himself, laying violent hands upon it, pulled it into vehement contact with the wire.

Morally and physically — figuratively and literally — was the effect electric. In the first place, the corpse opened its eyes and winked very rapidly for several minutes, as does Mr. Barnes in the pantomime; in the second place, it sneezed; in the third, it sat upon end; in the fourth, it shook its fist in Doctor Ponnonner's face; in the fifth, turning to Messieurs Gliddon and Buckingham, it addressed them, in very capital Egyptian, thus:

"I must say, gentlemen, that I am as much surprised as I am mortified at your behaviour. Of Doctor Ponnonner nothing better was to be expected. He is a poor little fat fool who *knows* no better. I pity and forgive him. But you, Mr. Gliddon — and you, Silk — who have travelled and resided in Egypt until one might imagine you to the manner born — you, I say who have been so much among us that you speak Egyptian fully as well, I think, as you write your mother tongue — you, whom I have always been led to regard as the firm friend of the mummies — I really did anticipate more gentlemanly conduct from *you*. What am I to think of your standing quietly by and seeing me thus unhandsomely used? What am I to suppose by your permitting Tom, Dick, and Harry to strip me of my coffins, and my clothes, in this wretchedly cold climate? In what light (to come to the point) am I to regard your aiding and abetting that miserable little villain, Doctor Ponnonner, in pulling me by the nose?"

It will be taken for granted, no doubt, that upon hearing this speech under the circumstances, we all either made for the door, or fell into violent hysterics, or went off in a general swoon. One of these three things was, I say, to be expected. Indeed each and all of these lines of conduct might have been very plausibly pursued. And, upon my word, I am at a

loss to know how or why it was that we pursued neither the one nor the other. But, perhaps, the true reason is to be sought in the spirit of the age, which proceeds by the rule of contraries altogether, and is now usually admitted as the solution of every thing in the way of paradox and impossibility. Or, perhaps, after all, it was only the Mummy's exceedingly natural and matter-of-course air that divested his words of the terrible. However this may be, the facts are clear, and no member of our party betrayed any very particular trepidation, or seemed to consider that any thing had gone very especially wrong.

For my part I was convinced it was all right, and merely stepped aside, out of the range of the Egyptian's fist. Doctor Ponnonner thrust his hands into his breeches' pockets, looked hard at the Mummy, and grew excessively red in the face. Mr. Glidden stroked his whiskers and drew up the collar of his shirt. Mr. Buckingham hung down his head, and put his right thumb into the left corner of his mouth.

The Egyptian regarded him with a severe countenance for some minutes and at length, with a sneer, said:

"Why don't you speak, Mr. Buckingham? Did you hear what I asked you, or not? *Do take your thumb out of your mouth!*"

Mr. Buckingham, hereupon, gave a slight start, took his right thumb out of the left corner of his mouth, and, by way of indemnification inserted his left thumb in the right corner of the aperture above-mentioned.

Not being able to get an answer from Mr. B., the figure turned peevishly to Mr. Gliddon, and, in a peremptory tone, demanded in general terms what we all meant.

Mr. Gliddon replied at great length, in phonetics; and but for the deficiency of American printing-offices in hieroglyphical type, it would afford me much pleasure to record here, in the original, the whole of his very excellent speech.

I may as well take this occasion to remark, that all the subsequent conversation in which the Mummy took a part, was carried on in primitive Egyptian, through the medium (so far as concerned myself and other untravelled members of the company) — through the medium, I say, of Messieurs Gliddon and Buckingham, as interpreters. These gentlemen spoke the mother tongue of the Mummy with inimitable fluency and grace; but I could not help observing that (owing, no doubt, to the introduction of images entirely modern, and, of course, entirely novel to the stranger) the two travellers were reduced, occasionally, to the employment of sensible forms for the purpose of conveying a particular meaning. Mr. Gliddon, at one period, for example, could not make the Egyptian comprehend the term "politics," until he sketched upon the wall, with a bit of charcoal, a little carbuncle-nosed gentleman, out at elbows, standing upon a stump, with his left leg drawn back, right arm thrown forward, with his fist shut, the eyes rolled up toward Heaven, and the

mouth open at an angle of ninety degrees. Just in the same way Mr. Buckingham failed to convey the absolutely modern idea "wig," until (at Doctor Ponnonner's suggestion) he grew very pale in the face, and consented to take off his own.

It will be readily understood that Mr. Gliddon's discourse turned chiefly upon the vast benefits accruing to science from the unrolling and disembowelling of mummies; apologizing, upon this score, for any disturbance that might have been occasioned *him*, in particular, the individual Mummy called Allamistakeo; and concluding with a mere hint (for it could scarcely be considered more) that, as these little matters were now explained, it might be as well to proceed with the investigation intended. Here Doctor Ponnonner made ready his instruments.

In regard to the latter suggestions of the orator, it appears that Allamistakeo had certain scruples of conscience, the nature of which I did not distinctly learn; but he expressed himself satisfied with the apologies tendered, and, getting down from the table, shook hands with the company all round.

When this ceremony was at an end, we immediately busied ourselves in repairing the damages which our subject had sustained from the scalpel. We sewed up the wound in his temple, bandaged his foot, and applied a square inch of black plaster to the tip of his nose.

It was now observed that the Count (this was the title, it seems, of Allamistakeo) had a slight fit of shivering — no doubt from the cold. The Doctor immediately repaired to his wardrobe, and soon returned with a black dress coat, made in Jennings' best manner, a pair of sky-blue plaid pantaloons with straps, a pink gingham *chemise*, a flapped vest of brocade, a white sack overcoat, a walking cane with a hook, a hat with no brim, patent-leather boots, straw-colored kid gloves, an eye-glass, a pair of whiskers, and a waterfall cravat. Owing to the disparity of size between the Count and the doctor (the proportion being as two to one), there was some little difficulty in adjusting these habiliments upon the person of the Egyptian; but when all was arranged, he might have been said to be dressed. Mr. Gliddon, therefore, gave him his arm, and led him to a comfortable chair by the fire, while the Doctor rang the bell upon the spot and ordered a supply of cigars and wine.

The conversation soon grew animated. Much curiosity was, of course, expressed in regard to the somewhat remarkable fact of Allamistakeo's still remaining alive.

"I should have thought," observed Mr. Buckingham, "that it is high time you were dead."

"Why," replied the Count, very much astonished, "I am little more than seven hundred years old! My father lived a thousand, and was by no means in his dotage when he died."

Here ensued a brisk series of questions and computations, by means of

which it became evident that the antiquity of the Mummy had been grossly misjudged. It had been five thousand and fifty years and some months since he had been consigned to the catacombs at Eleithias.

"But my remark," resumed Mr. Buckingham, "had no reference to your age at the period of interment (I am willing to grant, in fact, that you are still a young man), and my illusion was to the immensity of time during which, by your own showing, you must have been done up in asphaltum."

"In what?" said the Count.

"In asphaltum," persisted Mr. B.

"Ah, yes; I have some faint notion of what you mean; it might be made to answer, no doubt — but in my time we employed scarcely any thing else than the Bichloride of Mercury."

"But what we are especially at a loss to understand," said Doctor Ponnonner, "is how it happens that, having been dead and buried in Egypt five thousand years ago, you are here to-day all alive and looking so delightfully well."

"Had I been, as you say, *dead*," replied the Count, "it is more than probable that dead I should still be; for I perceive you are yet in the infancy of Galvanism, and cannot accomplish with it what was a common thing among us in the old days. But the fact is, I fell into catalepsy, and it was considered by my best friends that I was either dead or should be; they accordingly embalmed me at once — I presume you are aware of the chief principle of the embalming process?"

"Why, not altogether."

"Why, I perceive — a deplorable condition of ignorance! Well, I cannot enter into details just now: but it is necessary to explain that to embalm (properly speaking), in Egypt, was to arrest indefinitely *all* the animal functions subjected to the process. I use the word 'animal' in its widest sense, as including the physical not more than the moral and *vital* being. I repeat that the leading principle of embalmmment consisted, with us, in the immediately arresting, and holding in perpetual *abeyance*, *all* the animal functions subjected to the process. To be brief, in whatever condition the individual was, at the period of embalmmment, in that condition he remained. Now, as it is my good fortune to be of the blood of the Scarabæus, I was embalmed *alive*, as you see me at present."

"The blood of the Scarabæus!" exclaimed Doctor Ponnonner.

"Yes. The Scarabæus was the *insignium*, or the 'arms,' of a very distinguished and very rare patrician family. To be 'of the blood of the Scarabæus,' is merely to be one of that family of which the Scarabæus is the *insignium*. I speak figuratively."

"But what has this to do with you being alive?"

"Why, it is the general custom in Egypt to deprive a corpse, before embalmmment, of its bowels and brains; the race of the Scarabæi alone did not coincide with the custom. Had I not been a Scarabæus, therefore,

I should have been without bowels and brains; and without either it is inconvenient to live."

"I perceive that," said Mr. Buckingham, "and I presume that all the *entire* mummies that come to hand are of the race of Scarabæi."

"Beyond doubt."

"I thought," said Mr. Gliddon, very meekly, "that the Scarabæus was one of the Egyptian gods."

"One of the Egyptian *what?*" exclaimed the Mummy, starting to its feet.

"Gods!" repeated the traveller.

"Mr. Gliddon, I really am astonished to hear you talk in this style," said the Count, resuming his chair. "No nation upon the face of the earth has ever acknowledged more than *one* god. The Scarabæus, the Ibis, etc., were with us (as similar creatures have been with others) the symbols, or *media*, through which we offered worship to the Creator too august to be more directly approached."

There was here a pause. At length the colloquy was renewed by Doctor Ponnonner.

"It is not improbable, then, from what you have explained," said he, "that among the catacombs near the Nile there may exist other mummies of the Scarabæus tribe, in a condition of vitality."

"There can be no question of it," replied the Count; "all the Scarabæi embalmed accidentally while alive, are alive now. Even some of those *purposely* so embalmed, may have been overlooked by their executors, and still remain in the tomb."

"Will you be kind enough to explain," I said, "what you mean by '*purposely* so embalmed?'"

"With great pleasure," answered the Mummy, after surveying me leisurely through his eye-glass — for it was the first time I had ventured to address him a direct question.

"With great pleasure," he said. "The usual duration of man's life, in my time, was about eight hundred years. Few men died, unless by most extraordinary accident, before the age of six hundred; few lived longer than a decade of centuries; but eight were considered the natural term. After the discovery of the embalming principle, as I have already described it to you, it occurred to our philosophers that a laudable curiosity might be gratified, and, at the same time, the interests of science much advanced, by living this natural term in installments. In the case of history, indeed, experience demonstrated that something of this kind was indispensable. An historian, for example, having attained the age of five hundred, would write a book with great labor and then get himself carefully embalmed; leaving instructions to his executors *pro tem.*, that they should cause him to be revived after the lapse of a certain period — say five or six hundred years. Resuming existence at the expiration of this time, he would invariably find his great work converted into a species of

hap-hazard note-book — that is to say, into a kind of literary arena for the conflicting guesses, riddles, and personal squabbles of whole herds of exasperated commentators. These guesses, etc., which passed under the name of annotations, or emendations, were found so completely to have enveloped, distorted, and overwhelmed the text, that the author had to go about with a lantern to discover his own book. When discovered, it was never worth the trouble of the search. After re-writing it throughout, it was regarded as the bounden duty of the historian to set himself to work immediately in correcting, from his own private knowledge and experience, the traditions of the day concerning the epoch at which he had originally lived. Now this process of re-scripture and personal rectification, pursued by various individual sages from time to time, had the effect of preventing our history from degenerating into absolute fable."

"I beg your pardon," said Doctor Ponnonner at this point, laying his hand gently upon the arm of the Egyptian — "I beg your pardon, sir, but may I presume to interrupt you for one moment?"

"By all means, *sir*," replied the Count, drawing up.

"I merely wished to ask you a question," said the Doctor. "You mentioned the historian's personal correction of *traditions* respecting his own epoch. Pray, sir, upon an average what proportion of these Kabbala were usually found to be right?"

"The Kabbala, as you properly term them, sir, were generally discovered to be precisely on a par with the facts recorded in the un-re-written histories themselves; — that is to say, not one individual iota of either was ever known, under any circumstances, to be not totally and radically wrong."

"But since it is quite clear," resumed the Doctor, "that at least five thousand years have elapsed since your entombment, I take it for granted that your histories at that period, if not your traditions were sufficiently explicit on that one topic of universal interest, the Creation, which took place, as I presume you are aware, only about ten centuries before."

"Sir!" said the Count Allamistakeo.

The Doctor repeated his remarks, but it was only after much additional explanation that the foreigner could be made to comprehend them. The latter at length said, hesitatingly:

"The ideas you have suggested are to me, I confess, utterly novel. During my time I never knew any one to entertain so singular a fancy as that the universe (or this world if you will have it so) ever had a beginning at all. I remember once, and once only, hearing something remotely hinted, by a man of many speculations, concerning the origin of *the human race*; and by this individual, the very word *Adam* (or Red Earth), which you make use of, was employed. He employed it, however, in a generical sense, with reference to the spontaneous germination from rank soil (just as a thousand of the lower *genera* of creatures are germinated) — the spontaneous germination, I say, of five vast hordes of men, simul-

taneously upspringing in five distinct and nearly equal divisions of the globe."

Here, in general, the company shrugged their shoulders, and one or two of us touched our foreheads with a very significant air. Mr. Silk Buckingham, first glancing slightly at the occiput and then at the sinciput of Allamistakeo, spoke as follows:

"The long duration of human life in your time, together with the occasional practice of passing it, as you have explained, in installments, must have had, indeed, a strong tendency to the general development and conglomeration of knowledge. I presume, therefore, that we are to attribute the marked inferiority of the old Egyptians in all particulars of science, when compared with the moderns, and more especially with the Yankees, altogether to the superior solidity of the Egyptian skull."

"I confess again," replied the Count, with much suavity, "that I am somewhat at a loss to comprehend you; pray, to what particulars of science do you allude?"

Here our whole party, joining voices, detailed, at great length, the assumptions of phrenology and the marvels of animal magnetism.

Having heard us to an end, the Count proceeded to relate a few anecdotes, which rendered it evident that prototypes of Gall and Spurzheim had flourished and faded in Egypt so long ago as to have been nearly forgotten, and that the manoeuvres of Mesmer were really very contemptible tricks when put in collation with the positive miracles of the Theban *savans*, who created lice and a great many other similar things.

I here asked the Count if his people were able to calculate eclipses. He smiled rather contemptuously, and said they were.

This put me a little out, but I began to make other inquiries in regard to his astronomical knowledge, when a member of the company, who had never as yet opened his mouth, whispered in my ear, that for information on this head, I had better consult Ptolemy (whoever Ptolemy is), as well as one Plutarch *de facie lunæ*.

I then questioned the Mummy about burning-glasses and lenses, and, in general, about the manufacture of glass; but I had not made an end of my queries before the silent member again touched me quietly on the elbow, and begged me for God's sake to take a peep at Diodorus Siculus. As for the Count, he merely asked me, in the way of reply, if we moderns possessed any such microscopes as would enable us to cut cameos in the style of the Egyptians. While I was thinking how I should answer this question, little Doctor Ponnonner committed himself in a very extraordinary way.

"Look at our architecture!" he exclaimed, greatly to the indignation of both the travellers, who pinched him black and blue to no purpose.

"Look," he cried with enthusiasm, "at the Bowling-Green Fountain in New York! or if this be too vast a contemplation, regard for a moment the Capitol at Washington, D. C.!" — and the good little medical man

went on to detail, very minutely, the proportions of the fabric to which he referred. He explained that the portico alone was adorned with no less than four and twenty columns, five feet in diameter, and ten feet apart.

The Count said that he regretted not being able to remember, just at that moment, the precise dimensions of any one of the principal buildings of the city of Aznac, whose foundations were laid in the night of Time, but the ruins of which were still standing, at the epoch of his entombment, in a vast plain of sand to the westward of Thebes. He recollected, however, (talking of the porticoes,) that one affixed to an inferior palace in a kind of suburb called Carnac, consisted of a hundred and forty-four columns, thirty-seven feet in circumference, and twenty-five feet apart. The approach to this portico, from the Nile, was through an avenue two miles long, composed of sphynxes, statues, and obelisks, twenty, sixty, and a hundred feet in height. The palace itself (as well as he could remember) was, in one direction, two miles long, and might have been altogether about seven in circuit. Its walls were richly painted all over, within and without, with hieroglyphics. He would not pretend to *assert* that even fifty or sixty of the Doctor's Capitols might have been built within these walls, but he was by no means sure that two or three hundred of them might not have been squeezed in with some trouble. That palace at Carnac was an insignificant little building after all. He (the Count), however, could not conscientiously refuse to admit the ingenuity, magnificence, and superiority of the Fountain at the Bowling-Green, as described by the Doctor. Nothing like it, he was forced to allow, had ever been seen in Egypt or elsewhere.

I here asked the Count what he had to say to our railroads.

"Nothing," he replied, "in particular." They were rather slight, rather ill-conceived, and clumsily put together. They could not be compared, of course, with the vast, level, direct, iron-grooved causeways upon which the Egyptians conveyed entire temples and solid obelisks of a hundred and fifty feet in altitude.

I spoke of our gigantic mechanical forces.

He agreed that we knew something in that way, but inquired how I should have gone to work in getting up the imposts on the lintels of even the little palace at Carnac.

This question I concluded not to hear, and demanded if he had any idea of Artesian wells; but he simply raised his eyebrows; while Mr. Gliddon winked at me very hard and said, in a low tone, that one had been recently discovered by the engineers employed to bore for water in the Great Oasis.

I then mentioned our steel; but the foreigner elevated his nose, and asked me if our steel could have executed the sharp carved work seen on the obelisks, and which was wrought altogether by edge-tools of copper.

This disconcerted us so greatly that we thought it advisable to vary the attack to Metaphysics. We sent for a copy of a book called the "Dial,"

and read out of it a chapter or two about something that is not very clear, but which the Bostonians call the Great Movement of Progress.

The Count merely said that Great Movements were awfully common things in his day, and as for Progress, it was at one time quite a nuisance, but it never progressed.

We then spoke of the great beauty and importance of Democracy, and were at much trouble in impressing the Count with a due sense of the advantages we enjoyed in living where there was suffrage *ad libitum*, and no king.

He listened with marked interest, and in fact seemed not a little amused. When we had done, he said that, a great while ago, there had occurred something of a very similar sort. Thirteen Egyptian provinces determined all at once to be free, and to set a magnificent example to the rest of mankind. They assembled their wise men, and concocted the most ingenious constitution it is possible to conceive. For a while they managed remarkably well; only their habit of bragging was prodigious. The thing ended, however, in the consolidation of the thirteen states, with some fifteen or twenty others, in the most odious and insupportable despotism that was ever heard of upon the face of the Earth.

I asked what was the name of the usurping tyrant.

As well as the Count could recollect, it was *Mob*.

Not knowing what to say to this, I raised my voice, and deplored the Egyptian ignorance of steam.

The Count looked at me with much astonishment, but made no answer. The silent gentleman, however, gave me a violent nudge in the ribs with his elbows — told me I had sufficiently exposed myself for once — and demanded if I was really such a fool as not to know that the modern steam-engine is derived from the invention of Hero, through Solomon de Caus.

We were now in imminent danger of being discomfited; but, as good luck would have it, Doctor Ponnonner, having rallied, returned to our rescue, and inquired if the people of Egypt would seriously pretend to rival the moderns in the all-important particular of dress.

The Count, at this, glanced downward to the straps of his pantaloons, and then taking hold of the end of one of his coat-tails, held it up close to his eyes for some minutes. Letting it fall, at last, his mouth extended itself very gradually from ear to ear; but I do not remember that he said any thing in the way of reply.

Hereupon we recovered our spirits, and the Doctor, approaching the Mummy with great dignity, desired it to say candidly, upon its honor as a gentleman, if the Egyptians had comprehended, at *any* period, the manufacture of either Ponnonner's lozenges or Brandreth's pills.

We looked, with profound anxiety, for an answer — but in vain. It was not forthcoming. The Egyptian blushed and hung down his head. Never was triumph more consummate; never was defeat borne with so ill a

grace. Indeed, I could not endure the spectacle of the poor Mummy's mortification. I reached my hat, bowed to him stiffly, and took leave.

Upon getting home I found it past four o'clock, and went immediately to bed. It is now ten A.M. I have been up since seven, penning these memoranda for the benefit of my family and of mankind. The former I shall behold no more. My wife is a shrew. The truth is, I am heartily sick of this life and of the nineteenth century in general. I am convinced that every thing is going wrong. Besides, I am anxious to know who will be President in 2045. As soon, therefore, as I shave and swallow a cup of coffee, I shall just step over to Ponnonner's and get embalmed for a couple of hundred years.

The Power of Words

OINOS. Pardon, Agathos, the weakness of a spirit new-fledged with immortality!

AGATHOS. You have spoken nothing, my Oinos, for which pardon is to be demanded. Not even here is knowledge a thing of intuition. For wisdom, ask of the angels freely, that it may be given!

OINOS. But in this existence, I dreamed that I should be at once cognizant of all things, and thus at once be happy in being cognizant of all.

AGATHOS. Ah, not in knowledge is happiness, but in the acquisition of knowledge! In for ever knowing, we are for ever blessed; but to know all, were the curse of a fiend.

OINOS. But does not The Most High know all?

AGATHOS. *That* (since he is The Most Happy) must be still the *one* thing unknown even to Him.

OINOS. But, since we grow hourly in knowledge, must not at *last* all things be known?

AGATHOS. Look down into the abysmal distances! — attempt to force the gaze down the multitudinous vistas of the stars, as we sweep slowly through them thus — and thus — and thus! Even the spiritual vision, is it not at all points arrested by the continuous golden walls of the universe? — the walls of the myriads of the shining bodies that mere number has appeared to blend into unity?

OINOS. I clearly perceive that the infinity of matter is no dream.

AGATHOS. There are *no* dreams in Aidenn — but it is here whispered that, of this infinity of matter, the *sole* purpose is to afford infinite springs, at which the soul may allay the thirst to *know*, which is for ever unquench-

able within it — since to quench it, would be to extinguish the soul's self. Question me then, my Oinos, freely and without fear. Come! we will leave to the left the loud harmony of the Pleiades, and swoop outward from the throne into the starry meadows beyond Orion, where, for pansies and violets, and heart's-ease, are the beds of the triplicate and triple-tinted suns.

OINOS. And now, Agathos, as we proceed, instruct me! — speak to me in the earth's familiar tones. I understand not what you hinted to me, just now, of the modes or of the method of what, during mortality, we were accustomed to call Creation. Do you mean to say that the Creator is not God?

AGATHOS. I mean to say that the Deity does not create.

OINOS. Explain.

AGATHOS. In the beginning *only*, he created. The seeming creatures which are now, throughout the universe, so perpetually springing into being, can only be considered as the mediate or indirect, not as the direct or immediate results of the Divine creative power.

OINOS. Among men, my Agathos, this idea would be considered heretical in the extreme.

AGATHOS. Among angels, my Oinos, it is seen to be simply true.

OINOS. I can comprehend you thus far — that certain operations of what we term Nature, or the natural laws, will, under certain conditions, give rise to that which has all the *appearance* of creation. Shortly before the final overthrow of the earth, there were, I well remember, many very successful experiments in what some philosophers were weak enough to denominate the creation of animalculæ.

AGATHOS. The cases of which you speak were, in fact, instances of the secondary creation — and of the *only* species of creation which has ever been, since the first word spoke into existence the first law.

OINOS. Are not the starry worlds that, from the abyss of nonentity, burst hourly forth into the heavens — are not these stars, Agathos, the immediate handiwork of the King?

AGATHOS. Let me endeavor, my Oinos, to lead you, step by step, to the conception I intend. You are well aware that, as no thought can perish, so no act is without infinite result. We moved our hands, for example, when we were dwellers on the earth, and, in so doing, we gave vibration to the atmosphere which engirdled it. This vibration was indefinitely extended, till it gave impulse to every particle of the earth's air, which thenceforward, *and for ever*, was actuated by the one movement of the hand. This fact the mathematicians of our globe well knew. They made the special effects, indeed, wrought in the fluid by special impulses, the subject of exact calculation — so that it became easy to determine in what precise period an impulse of given extent would engirdle the orb, and impress (for ever) every atom of the atmosphere circumambient. Retrograding, they found no difficulty, from a given effect, under given

conditions, in determining the value of the original impulse. Now the mathematicians who saw that the results of any given impulse were absolutely endless — and who saw that a portion of these results were accurately traceable through the agency of algebraic analysis — who saw, too, the facility of the retrogradation — these men saw, at the same time, that this species of analysis itself, had within itself a capacity for indefinite progress — that there were no bounds conceivable to its advancement and applicability, except within the intellect of him who advanced or applied it. But at this point our mathematicians paused.

OINOS. And why, Agathos, should they have proceeded?

AGATHOS. Because there were some considerations of deep interest beyond. It was deducible from what they knew, that to a being of infinite understanding — one to whom the *perfection* of the algebraic analysis lay unfolded — there could be no difficulty in tracing every impulse given the air — and the ether through the air — to the remotest consequences at any even infinitely remote epoch of time. It is indeed demonstrable that every such impulse *given the air, must, in the end*, impress every individual thing that exists *within the universe*; — and the being of infinite understanding — the being whom we have imagined — might trace the remote undulations of the impulse — trace them upward and onward in their influences upon all particles of all matter — upward and onward for ever in their modifications of old forms — or, in other words, *in their creation of new* — until he found them reflected — unimpressive *at last* — back from the throne of the Godhead. And not only could such a thing do this, but at any epoch, should a given result be afforded him — should one of these numberless comets, for example, be presented to his inspection — he could have no difficulty in determining, by the analytic retrogradation, to what original impulse it was due. This power of retrogradation in its absolute fulness and perfection — this faculty of referring at *all epochs, all effects to all causes* — is of course the prerogative of the Deity alone — but in every variety of degree, short of the absolute perfection, is the power itself exercised by the whole host of the Angelic intelligences.

OINOS. But you speak merely of impulses upon the air.

AGATHOS. In speaking of the air, I referred only to the earth; but the general proposition has reference to impulses upon the ether — which, since it pervades, and alone pervades all space, is thus the great medium of *creation*.

OINOS. Then all motion, of whatever nature, creates?

AGATHOS. It must: but a true philosophy has long taught that the source of all motion is thought — and the source of all thought is —

OINOS. God.

AGATHOS. I have spoken to you, Oinos, as to a child of the fair Earth which lately perished — of impulses upon the atmosphere of the Earth.

OINOS. You did.

AGATHOS. And while I thus spoke, did there not cross your mind some thought of the *physical power of words*? Is not every word an impulse on the air?

OINOS. But why, Agathos, do you weep — and why, oh why do your wings droop as we hover above this fair star — which is the greenest and yet most terrible of all we have encountered in our flight? Its brilliant flowers look like a fairy dream — but its fierce volcanoes like the passions of a turbulent heart.

AGATHOS. They *are*! — they *are*! This wild star — it is now three centuries since, with clasped hands, and with streaming eyes, at the feet of my beloved — I spoke it — with a few passionate sentences — into birth. Its brilliant flowers *are* the dearest of all unfulfilled dreams, and its raging volcanoes *are* the passions of the most turbulent and unhallowed of hearts.

The Imp of the Perverse

IN the consideration of the faculties and impulses — of the *prima mobilia* of the human soul, the phrenologists have failed to make room for a propensity which, although obviously existing as a radical, primitive, irreducible sentiment, has been equally overlooked by all the moralists who have preceded them. In the pure arrogance of the reason, we have all overlooked it. We have suffered its existence to escape our senses, solely through want of belief — of faith; — whether it be faith in Revelation, or faith in the Kabbala. The idea of it has never occurred to us, simply because of its supererogation. We saw no *need* of the impulse — for the propensity. We could not perceive its necessity. We could not understand, that is to say, we could not have understood, had the notion of this *primum mobile* ever obtruded itself; — we could not have understood in what manner it might be made to further the objects of humanity, either temporal or eternal. It cannot be denied that phrenology and, in great measure, all metaphysicianism have been concocted *à priori*. The intellectual or logical man, rather than the understanding or observant man, set himself to imagine designs — to dictate purposes to God. Having thus fathomed, to his satisfaction, the intentions of Jehovah, out of these intentions he built his innumerable systems of mind. In the matter of phrenology, for example, we first determined, naturally enough, that it was the design of the Deity that man should eat. We then assigned to man an organ of alimentiveness, and this organ is the scourge with which the Deity compels man, will-I nill-I, into eating. Secondly, having settled it to be God's will that man should continue his species, we discovered an organ of amativeness, forthwith. And so with

combativeness, with ideality, with causality, with constructiveness, — so, in short, with every organ, whether representing a propensity, a moral sentiment, or a faculty of the pure intellect. And in these arrangements of the *principia* of human action, the Spurzheimites, whether right or wrong, in part, or upon the whole, have but followed, in principle, the footsteps of their predecessors: deducing and establishing every thing from the preconceived destiny of man, and upon the ground of the objects of his Creator.

It would have been wiser, it would have been safer, to classify (if classify we must) upon the basis of what man usually or occasionally did, and was always occasionally doing, rather than upon the basis of what we took it for granted the Deity intended him to do. If we cannot comprehend God in his visible works, how then in his inconceivable thoughts, that call the works into being? If we cannot understand him in his objective creatures, how then in his substantive moods and phases of creation?

Induction, *à posteriori*, would have brought phrenology to admit, as an innate and primitive principle of human action, a paradoxical something, which we may call *perverseness*, for want of a more characteristic term. In the sense I intend, it is, in fact, a *mobile* without motive, a motive not *motivirt*. Through its promptings we act without comprehensible object; or, if this shall be understood as a contradiction in terms, we may so far modify the proposition as to say, that through its promptings we act, for the reason that we should *not*. In theory, no reason can be more unreasonable; but, in fact, there is none more strong. With certain minds, under certain conditions, it becomes absolutely irresistible. I am not more certain that I breathe, than that the assurance of the wrong or error of any action is often the one unconquerable *force* which impels us, and alone impels us to its prosecution. Nor will this overwhelming tendency to do wrong for the wrong's sake, admit of analysis, or resolution into ulterior elements. It is a radical, a primitive impulse — elementary. It will be said, I am aware, that when we persist in acts because we feel we should *not* persist in them, our conduct is but a modification of that which ordinarily springs from the *combativeness* of phrenology. But a glance will show the fallacy of this idea. The phrenological *combativeness* has for its essence, the necessity of self-defence. It is our safeguard against injury. Its principle regards our well-being; and thus the desire to be well is excited simultaneously with its development. It follows, that the desire to be well must be excited simultaneously with any principle which shall be merely a modification of *combativeness*, but in the case of that something which I term *perverseness*, the desire to be well is not only not aroused, but a strongly antagonistical sentiment exists.

An appeal to one's own heart is, after all, the best reply to the sophistry just noticed. No one who trustingly consults and thoroughly ques-

tions his own soul, will be disposed to deny the entire radicalness of the propensity in question. It is not more incomprehensible than distinctive. There lives no man who at some period has not been tormented, for example, by an earnest desire to tantalize a listener by circumlocution. The speaker is aware that he displeases; he has every intention to please, he is usually curt, precise, and clear; the most laconic and luminous language is struggling for utterance upon his tongue; it is only with difficulty that he restrains himself from giving it flow; he dreads and deprecates the anger of him whom he addresses; yet, the thought strikes him, that by certain involutions and parentheses this anger may be engendered. That single thought is enough. The impulse increases to a wish, the wish to a desire, the desire to an uncontrollable longing, and the longing (to the deep regret and mortification of the speaker, and in defiance of all consequences) is indulged.

We have a task before us which must be speedily performed. We know that it will be ruinous to make delay. The most important crisis of our life calls, trumpet-tongued, for immediate energy and action. We glow, we are consumed with eagerness to commence the work, with the anticipation of whose glorious result our whole souls are on fire. It must, it shall be undertaken to-day, and yet we put it off until to-morrow; and why? There is no answer, except that we feel *perverse*, using the word with no comprehension of the principle. To-morrow arrives, and with it a more impatient anxiety to do our duty, but with this very increase of anxiety arrives, also, a nameless, a positively fearful, because unfathomable, craving for delay. This craving gathers strength as the moments fly. The last hour for action is at hand. We tremble with the violence of the conflict within us, — of the definite with the indefinite — of the substance with the shadow. But, if the contest have proceeded thus far, it is the shadow which prevails, — we struggle in vain. The clock strikes, and is the knell of our welfare. At the same time, it is the chanticleer-note to the ghost that has so long overawed us. It flies — it disappears — we are free. The old energy returns. We will labor *now*. Alas, it is *too late*!

We stand upon the brink of a precipice. We peer into the abyss — we grow sick and dizzy. Our first impulse is to shrink from the danger. Unaccountably we remain. By slow degrees our sickness and dizziness and horror become merged in a cloud of unnamable feeling. By gradations, still more imperceptible, this cloud assumes shape, as did the vapor from the bottle out of which arose the genius in the Arabian Nights. But out of this *our* cloud upon the precipice's edge, there grows into palpability, a shape, far more terrible than any genius or any demon of a tale, and yet it is but a thought, although a fearful one, and one which chills the very marrow of our bones with the fierceness of the delight of its horror. It is merely the idea of what would be our sensations during the sweeping precipitancy of a fall from such a height. And this fall — this rush-

ing annihilation — for the very reason that it involves that one most ghastly and loathsome of all the most ghastly and loathsome images of death and suffering which have ever presented themselves to our imagination — for this very cause do we now the most vividly desire it. And because our reason violently deters us from the brink, *therefore* do we the most impetuously approach it. There is no passion in nature so demoniacally impatient, as that of him who, shuddering upon the edge of a precipice, thus meditates a plunge. To indulge, for a moment, in any attempt at *thought*, is to be inevitably lost; for reflection but urges us to forbear, and *therefore* it is, I say, that we *cannot*. If there be no friendly arm to check us, or if we fail in a sudden effort to prostrate ourselves backward from the abyss, we plunge, and are destroyed.

Examine these similar actions as we will, we shall find them resulting solely from the spirit of the *Perverse*. We perpetrate them because we feel that we should *not*. Beyond or behind this there is no intelligible principle; and we might, indeed, deem this perverseness a direct instigation of the Arch-Fiend, were it not occasionally known to operate in furtherance of good.

I have said thus much, that in some measure I may answer your question, that I may explain to you why I am here, that I may assign to you something that shall have at least the faint aspect of a cause for my wearing these fetters, and for my tenanting this cell of the condemned. Had I not been thus prolix, you might either have misunderstood me altogether; or, with the rabble, have fancied me mad. As it is, you will easily perceive that I am one of the many uncounted victims of the Imp of the Perverse:

It is impossible that any deed could have been wrought with a more thorough deliberation. For weeks, for months, I pondered upon the means of the murder. I rejected a thousand schemes, because their accomplishment involved a *chance* of detection. At length, in reading some French Memoirs, I found an account of a nearly fatal illness that occurred to Madame Pilau, through the agency of a candle accidentally poisoned. The idea struck my fancy at once. I knew my victim's habit of reading in bed. I knew, too, that his apartment was narrow and ill-ventilated. But I need not vex you with impertinent details. I need not describe the easy artifices by which I substituted, in his bed-room candle-stand, a wax-light of my own making for the one which I there found. The next morning he was discovered dead in his bed, and the Coroner's verdict was — "Death by the visitation of God."

Having inherited his estate, all went well with me for years. The idea of detection never once entered my brain. Of the remains of the fatal taper I had myself carefully disposed. I had left no shadow of a clew by which it would be possible to convict, or even to suspect, me of the crime. It is inconceivable how rich a sentiment of satisfaction arose in my bosom as I reflected upon my absolute security. For a very long period

of time I was accustomed to revel in this sentiment. It afforded me more real delight than all the mere worldly advantages accruing from my sin. But there arrived at length an epoch, from which the pleasurable feeling grew, by scarcely perceptible gradations, into a haunting and harassing thought. It harassed because it haunted. I could scarcely get rid of it for an instant. It is quite a common thing to be thus annoyed with the ringing in our ears, or rather in our memories, of the burthen of some ordinary song, or some unimpressive snatches from an opera. Nor will we be the less tormented if the song in itself be good, or the opera air meritorious. In this manner, at last, I would perpetually catch myself pondering upon my security, and repeating, in a low undertone, the phrase, "I am safe."

One day, whilst sauntering along the streets, I arrested myself in the act of murmuring, half aloud, these customary syllables. In a fit of petulance, I remodelled them thus; "I am safe — I am safe — yes — if I be not fool enough to make open confession!"

No sooner had I spoken these words, than I felt an icy chill creep to my heart. I had had some experience in these fits of perversity, (whose nature I have been at some trouble to explain), and I remembered well that in no instance I had successfully resisted their attacks. And now my own casual self-suggestion that I might possibly be fool enough to confess the murder of which I had been guilty, confronted me, as if the very ghost of him whom I had murdered — and beckoned me on to death.

At first, I made an effort to shake off this nightmare of the soul. I walked vigorously — faster — still faster — at length I ran. I felt a maddening desire to shriek aloud. Every succeeding wave of thought overwhelmed me with new terror, for, alas! I well, too well understood that to *think*, in my situation, was to be lost. I still quickened my pace. I bounded like a madman through the crowded thoroughfares. At length, the populace took the alarm, and pursued me. I felt *then* the consummation of my fate. Could I have torn out my tongue, I would have done it, but a rough voice resounded in my ears — a rougher grasp seized me by the shoulder. I turned — I gasped for breath. For a moment I experienced all the pangs of suffocation; I became blind, and deaf, and giddy; and then some invisible fiend, I thought, struck me with his broad palm upon the back. The long imprisoned secret burst forth from my soul.

They say that I spoke with a distinct enunciation, but with marked emphasis and passionate hurry, as if in dread of interruption before concluding the brief, but pregnant sentences that consigned me to the hangman and to hell.

Having related all that was necessary for the fullest judicial conviction, I fell prostrate in a swoon.

But why shall I say more? To-day I wear these chains, and am *here!* To-morrow I shall be fetterless! — *but where?*

The System of Dr. Tarr and Prof. Fether

DURING the autumn of 18—, while on a tour through the extreme southern provinces of France, my route led me within a few miles of a certain *Maison de Santé* or private mad-house, about which I had heard much in Paris from my medical friends. As I had never visited a place of the kind, I thought the opportunity too good to be lost; and so proposed to my travelling companion (a gentleman with whom I had made casual acquaintance a few days before) that we should turn aside, for an hour or so, and look through the establishment. To this he objected — pleading haste in the first place, and, in the second, a very usual horror at the sight of a lunatic. He begged me, however, not to let any mere courtesy towards himself interfere with the gratification of my curiosity, and said that he would ride on leisurely, so that I might overtake him during the day, or, at all events, during the next. As he bade me good-bye, I bethought me that there might be some difficulty in obtaining access to the premises, and mentioned my fears on this point. He replied that, in fact, unless I had personal knowledge of the superintendent, Monsieur Maillard, or some credential in the way of a letter, a difficulty might be found to exist, as the regulations of these private mad-houses were more rigid than the public hospital laws. For himself, he added, he had, some years since, made the acquaintance of Maillard, and would so far assist me as to ride up to the door and introduce me; although his feelings on the subject of lunacy would not permit of his entering the house.

I thanked him, and, turning from the main road, we entered a grass-grown by-path, which, in half an hour, nearly lost itself in a dense forest, clothing the base of a mountain. Through this dank and gloomy wood we rode some two miles, when the *Maison de Santé* came in view. It was a fantastic *château*, much dilapidated, and indeed scarcely tenable through age and neglect. Its aspect inspired me with absolute dread, and, checking my horse, I half resolved to turn back. I soon, however, grew ashamed of my weakness, and proceeded.

As we rode up to the gate-way, I perceived it slightly open, and the visage of a man peering through. In an instant afterward, this man came forth, accosted my companion by name, shook him cordially by the hand, and begged him to alight. It was Monsieur Maillard himself. He was a portly, fine-looking gentleman of the old school, with a polished manner, and a certain air of gravity, dignity, and authority which was very impressive.

My friend, having presented me, mentioned my desire to inspect the establishment, and received Monsieur Maillard's assurance that he would show me all attention, now took leave, and I saw him no more.

When he had gone, the superintendent ushered me into a small and exceedingly neat parlor, containing, among other indications of refined taste, many books, drawings, pots of flowers, and musical instruments. A cheerful fire blazed upon the hearth. At a piano, singing an aria from Bellini, sat a young and very beautiful woman, who, at my entrance, paused in her song, and received me with graceful courtesy. Her voice was low, and her whole manner subdued. I thought, too, that I perceived the traces of sorrow in her countenance, which was excessively, although to my taste, not unpleasingly, pale. She was attired in deep mourning, and excited in my bosom a feeling of mingled respect, interest, and admiration.

I had heard, at Paris, that the institution of Monsieur Maillard was managed upon what is vulgarly termed the "system of soothing" — that all punishments were avoided — that even confinement was seldom resorted to — that the patients, while secretly watched, were left much apparent liberty, and that most of them were permitted to roam about the house and grounds in the ordinary apparel of persons in right mind.

Keeping these impressions in view, I was cautious in what I said before the young lady; for I could not be sure that she was sane; and, in fact, there was a certain restless brilliancy about her eyes which half led me to imagine she was not. I confined my remarks, therefore, to general topics, and to such as I thought would not be displeasing or exciting even to a lunatic. She replied in a perfectly rational manner to all that I said; and even her original observations were marked with the soundest good sense; but a long acquaintance with the metaphysics of *mania*, had taught me to put no faith in such evidence of sanity, and I continued to practise, throughout the interview, the caution with which I commenced it.

Presently a smart footman in livery brought in a tray with fruit, wine, and other refreshments, of which I partook, the lady soon afterward leaving the room. As she departed I turned my eyes in an inquiring manner toward my host.

"No," he said, "oh, no — a member of my family — my niece, and a most accomplished woman."

"I beg a thousand pardons for the suspicion," I replied, "but of course you will know how to excuse me. The excellent administration of your affairs here is well understood in Paris, and I thought it just possible, you know —"

"Yes, yes — say no more — or rather it is myself who should thank you for the commendable prudence you have displayed. We seldom find so much of forethought in young men; and, more than once, some unhappy *contre-temps* has occurred in consequence of thoughtlessness on the part of our visitors. While my former system was in operation, and my patients were permitted the privilege of roaming to and fro at will, they were often aroused to a dangerous frenzy by injudicious persons who

called to inspect the house. Hence I was obliged to enforce a rigid system of exclusion; and none obtained access to the premises upon whose discretion I could not rely."

"While your *former* system was in operation!" I said, repeating his words — "do I understand you, then, to say that the 'soothing system' of which I have heard so much is no longer in force?"

"It is now," he replied, "several weeks since we have concluded to renounce it forever."

"Indeed! you astonish me!"

"We found it, sir," he said, with a sigh, "absolutely necessary to return to the old usages. The *danger* of the soothing system was, at all times, appalling; and its advantages have been much overrated. I believe, sir, that in this house it has been given a fair trial, if ever in any. We did every thing that rational humanity could suggest. I am sorry that you could not have paid us a visit at an earlier period, that you might have judged for yourself. But I presume you are conversant with the soothing practice — with its details."

"Not altogether. What I have heard has been at third or fourth hand."

"I may state the system, then, in general terms, as one in which the patients were *menages* — humored. We contradicted *no* fancies which entered the brains of the mad. On the contrary, we not only indulged but encouraged them; and many of our most permanent cures have been thus effected. There is no argument which so touches the feeble reason of the madman as the *argumentum ad absurdum*. We have had men, for example, who fancied themselves chickens. The cure was, to insist upon the thing as a fact — to accuse the patient of stupidity in not sufficiently perceiving it to be a fact — and thus to refuse him any other diet for a week than that which properly appertains to a chicken. In this manner a little corn and gravel were made to perform wonders."

"But was this species of acquiescence all?"

"By no means. We put much faith in amusements of a simple kind, such as music, dancing, gymnastic exercises generally, cards, certain classes of books, and so forth. We affected to treat each individual as if for some ordinary physical disorder; and the word 'lunacy' was never employed. A great point was to set each lunatic to guard the actions of all the others. To repose confidence in the understanding or discretion of a madman, is to gain him body and soul. In this way we were enabled to dispense with an expensive body of keepers."

"And you had no punishments of any kind?"

"None."

"And you never confined your patients?"

"Very rarely. Now and then, the malady of some individual growing to a crisis, or taking a sudden turn of fury, we conveyed him to a secret cell, lest his disorder should infect the rest, and there kept him until we

could dismiss him to his friends — for with the raging maniac we have nothing to do. He is usually removed to the public hospitals.”

“And you have now changed all this — and you think for the better?”

“Decidedly. The system had its disadvantages, and even its dangers. It is now, happily, exploded throughout all the *Maisons de Santé* of France.”

“I am very much surprised,” I said, “at what you tell me; for I made sure that, at this moment, no other method of treatment for mania existed in any portion of the country.”

“You are young yet, my friend,” replied my host, “but the time will arrive when you will learn to judge for yourself of what is going on in the world, without trusting to the gossip of others. Believe nothing you hear, and only one-half that you see. Now about our *Maisons de Santé*, it is clear that some ignoramus has misled you. After dinner, however, when you have sufficiently recovered from the fatigue of your ride, I will be happy to take you over the house, and introduce to you a system which, in my opinion, and in that of every one who has witnessed its operation, is incomparably the most effectual as yet devised.”

“Your own?” I inquired — “one of your own invention?”

“I am proud,” he replied, “to acknowledge that it is — at least in some measure.”

In this manner I conversed with Monsieur Maillard for an hour or two, during which he showed me the gardens and conservatories of the place.

“I cannot let you see my patients,” he said, “just at present. To a sensitive mind there is always more or less of the shocking in such exhibitions; and I do not wish to spoil your appetite for dinner. We will dine. I can give you some veal *à la Menehoult*, with cauliflowers in *velouté* sauce — after that a glass of *Clos de Vougeot* — then your nerves will be sufficiently steadied.”

At six, dinner was announced; and my host conducted me into a large *salle à manger*, where a very numerous company were assembled — twenty-five or thirty in all. They were, apparently, people of rank — certainly of high breeding — although their habiliments, I thought, were extravagantly rich, partaking somewhat too much of the ostentatious finery of the *vielle cour*. I noticed that at least two-thirds of these guests were ladies; and some of the latter were by no means accoutred in what a Parisian would consider good taste at the present day. Many females, for example, whose age could not have been less than seventy, were bedecked with a profusion of jewelry, such as rings, bracelets, and earrings, and wore their bosoms and arms shamefully bare. I observed, too, that very few of the dresses were well made — or, at least, that very few of them fitted the wearers. In looking about, I discovered the interesting girl to whom Monsieur Maillard had presented me in the little parlor; but my surprise was great to see her wearing a hoop and far-

thingale, with high-heeled shoes, and a dirty cap of Brussels lace, so much too large for her that it gave her face a ridiculously diminutive expression. When I had first seen her, she was attired, most becomingly, in deep mourning. There was an air of oddity, in short, about the dress of the whole party, which, at first, caused me to recur to my original idea of the "soothing system," and to fancy that Monsieur Maillard had been willing to deceive me until after dinner, that I might experience no uncomfortable feelings during the repast, at finding myself dining with lunatics; but I remembered having been informed, in Paris, that the southern provincialists were a peculiarly eccentric people, with a vast number of antiquated notions; and then, too, upon conversing with several members of the company, my apprehensions were immediately and fully dispelled.

The dining-room itself, although perhaps sufficiently comfortable and of good dimensions, had nothing too much of elegance about it. For example, the floor was uncarpeted; in France, however, a carpet is frequently dispensed with. The windows, too, were without curtains; the shutters, being shut, were securely fastened with iron bars, applied diagonally, after the fashion of our ordinary shop-shutters. The apartment, I observed, formed, in itself, a wing of the *château*, and thus the windows were on three sides of the parallelogram, the door being at the other. There were no less than ten windows in all.

The table was superbly set out. It was loaded with plate, and more than loaded with delicacies. The profusion was absolutely barbaric. There were meats enough to have feasted the Anakim. Never, in all my life, had I witnessed so lavish, so wasteful an expenditure of the good things of life. There seemed very little taste, however, in the arrangements; and my eyes, accustomed to quiet lights, were sadly offended by the prodigious glare of a multitude of wax candles, which, in silver *candelabra*, were deposited upon the table, and all about the room, wherever it was possible to find a place. There were several active servants in attendance; and, upon a large table, at the farther end of the apartment, were seated seven or eight people with fiddles, fifes, trombones, and a drum. These fellows annoyed me very much, at intervals, during the repast, by an infinite variety of noises, which were intended for music, and which appeared to afford much entertainment to all present, with the exception of myself.

Upon the whole, I could not help thinking that there was much of the *bizarre* about every thing I saw — but then the world is made up of all kinds of persons, with all modes of thought, and all sorts of conventional customs. I had travelled, too, so much, as to be quite an adept at the *nil admirari*; so I took my seat very coolly at the right hand of my host, and, having an excellent appetite, did justice to the good cheer set before me.

The conversation, in the meantime, was spirited and general. The ladies, as usual, talked a great deal. I soon found that nearly all the company were well educated; and my host was a world of good-humored anecdote in himself. He seemed quite willing to speak of his position as superintendent of a *Maison de Santé*; and, indeed, the topic of lunacy was, much to my surprise, a favorite one with all present. A great many amusing stories were told, having reference to the *whims* of the patients.

"We had a fellow here once," said a fat little gentleman, who sat at my right, — "a fellow that fancied himself a tea-pot; and by the way, is it not especially singular how often this particular crotchet has entered the brain of the lunatic? There is scarcely an insane asylum in France which cannot supply a human tea-pot. Our gentleman was a Britannia-ware tea-pot, and was careful to polish himself every morning with buckskin and whiting."

"And then," said a tall man just opposite, "we had here, not long ago, a person who had taken it into his head that he was a donkey — which allegorically speaking, you will say, was quite true. He was a troublesome patient; and we had much ado to keep him within bounds. For a long time he would eat nothing but thistles; but of this idea we soon cured him by insisting upon his eating nothing else. Then he was perpetually kicking out his heels — so — so —"

"Mr. De Kock! I will thank you to behave yourself!" here interrupted an old lady, who sat next to the speaker. "Please keep your feet to yourself! You have spoiled my brocade! Is it necessary, pray, to illustrate a remark in so practical a style? Our friend here can surely comprehend you without all this. Upon my word, you are nearly as great a donkey as the poor unfortunate imagined himself. Your acting is very natural, as I live."

"*Mille pardons! Ma'm'selle!*" replied Monsieur De Kock, thus addressed — "a thousand pardons! I had no intention of offending. Ma'm'selle Laplace — Monsieur De Kock will do himself the honor of taking wine with you."

Here Monsieur De Kock bowed low, kissed his hand with much ceremony, and took wine with Ma'm'selle Laplace.

"Allow me, *mon ami*," now said Monsieur Maillard, addressing myself, "allow me to send you a morsel of this veal *à la St. Menhoul* — you will find it particularly fine."

At this instant three sturdy waiters had just succeeded in depositing safely upon the table an enormous dish, or trencher, containing what I supposed to be the "*monstrum horrendum, informe, ingens, cui lumen ademptum*." A closer scrutiny assured me, however, that it was only a small calf roasted whole, and set upon its knees, with an apple in its mouth, as is the English fashion of dressing a hare.

"Thank you, no," I replied; "to say the truth, I am not particularly

partial to veal *à la St.* — what is it? — for I do not find that it altogether agrees with me. I will change my plate, however, and try some of the rabbit."

There were several side-dishes on the table, containing what appeared to be the ordinary French rabbit — a very delicious *morceau*, which I can recommend.

"Pierre," cried the host, "change this gentleman's plate, and give him a side-piece of this rabbit *au-chat*."

"This what?" said I.

"This rabbit *au-chat*."

"Why, thank you — upon second thoughts, no. I will just help myself to some of the ham."

There is no knowing what one eats, thought I to myself, at the tables of these people of the province. I will have none of their rabbit *au-chat* — and, for the matter of that, none of their *cat-au-rabbit* either.

"And then," said a cadaverous looking personage, near the foot of the table, taking up the thread of the conversation where it had been broken off, — "and then, among other oddities, we had a patient, once upon a time, who very pertinaciously maintained himself to be a Cordova cheese, and went about, with a knife in his hand, soliciting his friends to try a small slice from the middle of his leg."

"He was a great fool, beyond doubt," interposed some one, "but not to be compared with a certain individual whom we all know, with the exception of this strange gentleman. I mean the man who took himself for a bottle of champagne, and always went off with a pop and a fizz, in this fashion"

Here the speaker, very rudely, as I thought, put his right thumb in his left cheek, withdrew it with a sound resembling the popping of a cork, and then, by a dexterous movement of the tongue upon the teeth, created a sharp hissing and fizzing, which lasted for several minutes, in imitation of the frothing of champagne. This behavior, I saw plainly, was not very pleasing to Monsieur Maillard; but that gentleman said nothing, and the conversation was resumed by a very lean little man in a big wig.

"And then there was an ignoramus," said he, "who mistook himself for a frog; which, by the way, he resembled in no little degree. I wish you could have seen him, sir," — here the speaker addressed myself — "it would have done your heart good to see the natural airs that he put on. Sir, if that man was *not* a frog, I can only observe that it is a pity he was not. His croak thus — o-o-o-gh — o-o-o-gh! was the finest note in the world — B flat; and when he put his elbows upon the table thus — after taking a glass or two of wine — and distended his mouth, thus, and rolled up his eyes, thus, and winked them with excessive rapidity, thus, why then, sir, I take it upon myself to say, positively, that you would have been lost in admiration of the genius of the man."

"I have no doubt of it," I said.

"And then," said somebody else, "then there was Petit Gaillard, who thought himself a pinch of snuff, and was truly distressed because he could not take himself between his own finger and thumb."

"And then there was Jules Desoulières, who was a very singular genius, indeed, and went mad with the idea that he was a pumpkin. He persecuted the cook to make him up into pies — a thing which the cook indignantly refused to do. For my part, I am by no means sure that a pumpkin pie *à la Desoulières* would not have been very capital eating indeed!"

"You astonish me!" said I; and I looked inquisitively at Monsieur Maillard.

"Ha! ha! ha!" said that gentleman — "he! he! he! — hi! hi! hi! — ho! ho! ho! — hu! hu! hu! — very good indeed! You must not be astonished, *mon ami*; our friend here is a wit — a *drôle* — you must not understand him to the letter."

"And then," said some other one of the party, — "then there was Bouffon Le Grand — another extraordinary personage in his way. He grew deranged through love, and fancied himself possessed of two heads. One of these he maintained to be the head of Cicero; the other he imagined a composite one, being Demosthenes' from the top of the forehead to the mouth, and Lord Brougham's from the mouth to the chin. It is not impossible that he was wrong; but he would have convinced you of his being in the right; for he was a man of great eloquence. He had an absolute passion for oratory, and could not refrain from display. For example, he used to leap upon the dinner-table thus, and — and —"

Here a friend, at the side of the speaker, put a hand upon his shoulder and whispered a few words in his ear; upon which he ceased talking with great suddenness, and sank back within his chair.

"And then," said the friend who had whispered, "there was Boullard, the tee-totum. I call him the tee-totum because, in fact, he was seized with the droll, but not altogether irrational, crotchet, that he had been converted into a tee-totum. You would have roared with laughter to see him spin. He would turn round upon one heel by the hour, in this manner — so —"

Here the friend whom he had just interrupted by a whisper, performed an exactly similar office for himself.

"But then," cried the old lady, at the top of her voice, "your Monsieur Boullard was a madman, and a very silly madman at best; for who, allow me to ask you, ever heard of a human tee-totum? The thing is absurd. Madame Joyeuse was a more sensible person, as you know. She had a crotchet, but it was instinct with common sense, and gave pleasure to all who had the honor of her acquaintance. She found, upon mature deliberation, that, by some accident, she had been turned into a chicken-cock; but, as such, she behaved with propriety. She flapped her wings

with prodigious effect — so — so — so — and, as for her crow, it was delicious! — Cock-a-doodle-doo! — cock-a-doodle-doo! — cock-a-doodle-de-doo-doo-dooo-do-o-o-o-o-o!

“Madame Joyeuse, I will thank you to behave yourself!” here interrupted our host, very angrily. “You can either conduct yourself as a lady should do, or you can quit the table forthwith — take your choice.”

The lady (whom I was much astonished to hear addressed as Madame Joyeuse, after the description of Madame Joyeuse she had just given) blushed up to the eyebrows, and seemed exceedingly abashed at the reproof. She hung down her head, and said not a syllable in reply. But another and younger lady resumed the theme. It was my beautiful girl of the little parlor.

“Oh, Madame Joyeuse was a fool!” she exclaimed, “but there was really much sound sense, after all, in the opinion of Eugénie Salsafette. She was a very beautiful and painfully modest young lady, who thought the ordinary mode of habiliment indecent, and wished to dress herself, always, by getting outside instead of inside of her clothes. It is a thing very easily done, after all. You have only to do so — and then so — so — so — and then so — so — so — and then — ”

“Mon dieu! Ma’m’selle Salsafette!” here cried a dozen voices at once. “What *are* you about? — forbear! — that is sufficient! — we see, very plainly, how it is done! — hold! hold!” and several persons were already leaping from their seats to withhold Ma’m’selle Salsafette from putting herself upon a par with the Medicean Venus, when the point was very effectually and suddenly accomplished by a series of loud screams, or yells, from some portion of the main body of the *château*.

My nerves were very much affected, indeed, by these yells: but the rest of the company I really pitied. I never saw any set of reasonable people so thoroughly frightened in my life. They all grew as pale as so many corpses, and, shrinking within their seats, sat quivering and gibbering with terror, and listening for a repetition of the sound. It came again — louder and seemingly nearer — and then a third time very loud, and then a fourth time with a vigor evidently diminished. At this apparent dying away of the noise, the spirits of the company were immediately regained, and all was life and anecdote as before. I now ventured to inquire the cause of the disturbance.

“A mere *bagatelle*,” said Monsieur Maillard. “We are used to these things, and care really very little about them. The lunatics, every now and then, get up a howl in concert; one starting another, as is sometimes the case with a bevy of dogs at night. It occasionally happens, however, that the *concerto* yells are succeeded by a simultaneous effort at breaking loose; when, of course, some little danger is to be apprehended.”

“And how many have you in charge?”

“At present we have not more than ten, altogether.”

“Principally females, I presume?”

"Oh, no — every one of them men, and stout fellows, too, I can tell you."

"Indeed! I have always understood that the majority of lunatics were of the gentler sex."

"It is generally so, but not always. Some time ago, there were about twenty-seven patients here; and, of that number, no less than eighteen were women; but, lately, matters have changed very much, as you see."

"Yes — have changed very much, as you see," here interrupted the gentleman who had broken the shins of Ma'm'selle Laplace.

"Yes — have changed very much, as you see!" chimed in the whole company at once.

"Hold your tongues, every one of you!" said my host, in a great rage. Whereupon the whole company maintained a dead silence for nearly a minute. As for one lady, she obeyed Monsieur Maillard to the letter, and thrusting out her tongue, which was an excessively long one, held it very resignedly, with both hands, until the end of the entertainment.

"And this gentlewoman," said I, to Monsieur Maillard, bending over and addressing him in a whisper — "this good lady who has just spoken, and who gives us the cock-a-doodle-de-doo — she, I presume, is harmless — quite harmless, eh?"

"Harmless!" ejaculated he, in unfeigned surprise, "why — why, what can you mean?"

"Only slightly touched?" said I, touching my head. "I take it for granted that she is not particularly — not dangerously affected, eh?"

"*Mon dieu!* what is it you imagine? This lady, my particular old friend Madame Joyeuse, is as absolutely sane as myself. She has her little eccentricities, to be sure — but then, you know, all old women — all *very* old women — are more or less eccentric!"

"To be sure," said I, — "to be sure — and then the rest of these ladies and gentlemen —"

"Are my friends and keepers," interrupted Monsieur Maillard, drawing himself up with *hauteur*, — "my very good friends and assistants."

"What! all of them?" I asked, — "the women and all?"

"Assuredly," he said, — "we could not do at all without the women; they are the best lunatic nurses in the world; they have a way of their own, you know; their bright eyes have a marvellous effect; — something like the fascination of the snake, you know."

"To be sure," said I, — "to be sure! They behave a little odd, eh? — they are a little *queer*, eh? — don't you think so?"

"Odd! — queer! — why, do you *really* think so? We are not very prudish, to be sure, here in the South — do pretty much as we please — enjoy life, and all that sort of thing, you know —"

"To be sure," said I, — "to be sure."

"And then, perhaps, this *Clos de Vougeôt* is a little heady, you know — a little *strong* — you understand, eh?"

"To be sure," said I, — "to be sure. By the bye, Monsieur, did I understand you to say that the system you have adopted, in place of the celebrated soothing system, was one of very rigorous severity?"

"By no means. Our confinement is necessarily close; but the treatment — the medical treatment, I mean — is rather agreeable to the patients than otherwise."

"And the new system is one of your own invention?"

"Not altogether. Some portions of it are referable to Professor Tarr, of whom you have, necessarily, heard; and, again, there are modifications in my plan which I am happy to acknowledge as belonging of right to the celebrated Fether, with whom, if I mistake not, you have the honor of an intimate acquaintance."

"I am quite ashamed to confess," I replied, "that I have never even heard the names of either gentleman before."

"Good heavens!" ejaculated my host, drawing back his chair abruptly, and uplifting his hands. "I surely do not hear you aright! You did not intend to say, eh? that you had never *heard* either of the learned Doctor Tarr, or of the celebrated Professor Fether?"

"I am forced to acknowledge my ignorance," I replied; "but the truth should be held inviolate above all things. Nevertheless, I feel humbled to the dust, not to be acquainted with the works of these, no doubt, extraordinary men. I will seek out their writings forthwith, and peruse them with deliberate care. Monsieur Maillard, you have really — I must confess it — you have *really* — made me ashamed of myself!"

And this was the fact.

"Say no more, my good young friend," he said kindly, pressing my hand, — "join me now in a glass of Sauterne."

We drank. The company followed our example without stint. They chatted — they jested — they laughed — they perpetrated a thousand absurdities — the fiddles shrieked — the drum row-de-dowed — the trombones bellowed like so many brazen bulls of Phalaris — and the whole scene, growing gradually worse and worse, as the wines gained the ascendancy, became at length a sort of pandemonium *in petto*. In the meantime, Monsieur Maillard and myself, with some bottles of Sauterne and Vougeôt between us, continued our conversation at the top of the voice. A word spoken in an ordinary key stood no more chance of being heard than the voice of a fish from the bottom of Niagara Falls.

"And, sir," said I, screaming in his ear, "you mentioned something before dinner about the danger incurred in the old system of soothing. How is that?"

"Yes," he replied, "there was, occasionally, very great danger indeed. There is no accounting for the caprices of madmen; and, in my opinion as well as in that of Dr. Tarr and Professor Fether, it is *never* safe to permit them to run at large unattended. A lunatic may be 'soothed,' as it is called, for a time, but, in the end, he is very apt to become obstrep-

erous. His cunning, too, is proverbial and great. If he has a project in view, he conceals his design with a marvellous wisdom; and the dexterity with which he counterfeits sanity, presents, to the metaphysician, one of the most singular problems in the study of mind. When a madman appears *thoroughly* sane, indeed, it is high time to put him in a strait-jacket."

"But the *danger*, my dear sir, of which you were speaking, in your own experience — during your control of this house — have you had practical reason to think liberty hazardous in the case of a lunatic?"

"Here? — in my own experience? — why, I may say, yes. For example: — no *very* long while ago, a singular circumstance occurred in this very house. The 'soothing system,' you know, was then in operation, and the patients were at large. They behaved remarkably well — especially so, — any one of sense might have known that some devilish scheme was brewing from that particular fact, that the fellows behaved so *remarkably* well. And, sure enough, one fine morning the keepers found themselves pinioned hand and foot, and thrown into the cells, where they were attended, as if *they* were the lunatics, by the lunatics themselves, who had usurped the offices of the keepers."

"You don't tell me so! I never heard of any thing so absurd in my life!"

"Fact — it all came to pass by means of a stupid fellow — a lunatic — who, by some means, had taken it into his head that he had invented a better system of government than any ever heard of before — of lunatic government, I mean. He wished to give his invention a trial, I suppose, and so he persuaded the rest of the patients to join him in a conspiracy for the overthrow of the reigning powers."

"And he really succeeded?"

"No doubt of it. The keepers and kept were soon made to exchange places. Not that exactly either — for the madmen had been free, but the keepers were shut up in cells forthwith, and treated, I am sorry to say, in a very cavalier manner."

"But I presume a counter-revolution was soon effected. This condition of things could not have long existed. The country people in the neighborhood — visitors coming to see the establishment — would have given the alarm."

"There you are out. The head rebel was too cunning for that. He admitted no visitors at all — with the exception, one day, of a very stupid-looking young gentleman of whom he had no reason to be afraid. He let him in to see the place — just by way of variety, — to have a little fun with him. As soon as he had gammoned him sufficiently, he let him out, and sent him about his business."

"And *how* long, then, did the madmen reign?"

"Oh, a very long time, indeed — a month certainly — how much longer I can't precisely say. In the meantime, the lunatics had a jolly

season of it — that you may swear. They doffed their own shabby clothes, and made free with the family wardrobe and jewels. The cellars of the *château* were well stocked with wine; and these madmen are just the devils that know how to drink it. They lived well, I can tell you.”

“And the treatment — what was the particular species of treatment which the leader of the rebels put into operation?”

“Why, as for that, a madman is not necessarily a fool, as I have already observed; and it is my honest opinion that his treatment was a much better treatment than that which it superseded. It was a very capital system indeed — simple — neat — no trouble at all — in fact it was delicious — it was — ”

Here my host’s observations were cut short by another series of yells, of the same character as those which had previously disconcerted us. This time, however, they seemed to proceed from persons rapidly approaching.

“Gracious heavens!” I ejaculated — “the lunatics have most undoubtedly broken loose.”

“I very much fear it is so,” replied Monsieur Maillard, now becoming excessively pale. He had scarcely finished the sentence, before loud shouts and imprecations were heard beneath the windows; and, immediately afterward, it became evident that some persons outside were endeavoring to gain entrance into the room. The door was beaten with what appeared to be a sledge-hammer, and the shutters were wrenched and shaken with prodigious violence.

A scene of the most terrible confusion ensued. Monsieur Maillard, to my excessive astonishment, threw himself under the side-board. I had expected more resolution at his hands. The members of the orchestra, who, for the last fifteen minutes, had been seemingly too much intoxicated to do duty, now sprang all at once to their feet and to their instruments, and, scrambling upon their table, broke out, with one accord, into, “Yankee Doodle,” which they performed, if not exactly in tune, at least with an energy superhuman, during the whole of the uproar.

Meantime, upon the main dining-table, among the bottles and glasses, leaped the gentleman who, with such difficulty, had been restrained from leaping there before. As soon as he fairly settled himself, he commenced an oration, which, no doubt, was a very capital one, if it could only have been heard. At the same moment, the man with the teetotum predilection, set himself to spinning around the apartment, with immense energy, and with arms outstretched at right angles with his body; so that he had all the air of a tee-totum in fact, and knocked everybody down that happened to get in his way. And now, too, hearing an incredible popping and fizzing of champagne, I discovered at length, that it proceeded from the person who performed the bottle of that delicate drink during dinner. And then, again, the frog-man croaked away as if the salvation of his soul depended upon every note that he uttered.

And, in the midst of all this, the continuous braying of a donkey arose over all. As for my old friend, Madame Joyeuse, I really could have wept for the poor lady, she appeared so terribly perplexed. All she did, however, was to stand up in a corner, by the fireplace, and sing out incessantly at the top of her voice, "Cock-a-doodle-de-doooooh!"

And now came the climax — the catastrophe of the drama. As no resistance, beyond whooping and yelling and cock-a-doodling, was offered to the encroachments of the party without, the ten windows were very speedily, and almost simultaneously, broken in. But I shall never forget the emotions of wonder and horror with which I gazed, when, leaping through these windows, and down among us *pêle-mêle*, fighting, stamping, scratching, and howling, there rushed a perfect army of what I took to be Chimpanzees, Ourang-Outangs, or big black baboons of the Cape of Good Hope.

I received a terrible beating — after which I rolled under a sofa and lay still. After lying there some fifteen minutes, during which time I listened with all my ears to what was going on in the room, I came to some satisfactory *dénouement* of this tragedy. Monsieur Maillard, it appeared, in giving me the account of the lunatic who had excited his fellows to rebellion, had been merely relating his own exploits. This gentleman had, indeed, some two or three years before, been the superintendent of the establishment; but grew crazy himself, and so became a patient. This fact was unknown to the travelling companion who introduced me. The keepers, ten in number, having been suddenly overpowered, were first well tarred, then carefully feathered, and then shut up in underground cells. They had been so imprisoned for more than a month, during which period Monsieur Maillard had generously allowed them not only the tar and feathers (which constituted his "system"), but some bread and abundance of water. The latter was pumped on them daily. At length, one escaping through a sewer, gave freedom to all the rest.

The "soothing system," with important modifications, has been resumed at the *château*; yet I cannot help agreeing with Monsieur Maillard, that his own "treatment" was a very capital one of its kind. As he justly observed, it was "simple — neat — and gave no trouble at all — not the least."

I have only to add that, although I have searched every library in Europe for the works of Doctor Tarr and Professor Fether, I have, up to the present day, utterly failed in my endeavors at procuring an edition.

The Facts in the Case of M. Valdemar

OF course I shall not pretend to consider it any matter for wonder, that the extraordinary case of M. Valdemar has excited discussion. It would have been a miracle had it not — especially under the circumstances. Through the desire of all parties concerned, to keep the affair from the public, at least for the present, or until we had further opportunities for investigation — through our endeavors to effect this — a garbled or exaggerated account made its way into society, and became the source of many unpleasant misrepresentations; and, very naturally, of a great deal of disbelief.

It is now rendered necessary that I give the *facts* — as far as I comprehend them myself. They are, succinctly, these:

My attention, for the last three years, had been repeatedly drawn to the subject of Mesmerism; and, about nine months ago, it occurred to me, quite suddenly, that in the series of experiments made hitherto, there had been a very remarkable and most unaccountable omission: — no person had as yet been mesmerized *in articulo mortis*. It remained to be seen, first, whether, in such condition, there existed in the patient any susceptibility to the magnetic influence; secondly, whether, if any existed, it was impaired or increased by the condition; thirdly, to what extent, or for how long a period, the encroachments of Death might be arrested by the process. There were other points to be ascertained, but these most excited my curiosity — the last in especial, from the immensely important character of its consequences.

In looking around me for some subject by whose means I might test these particulars, I was brought to think of my friend, M. Ernest Valdemar, the well-known compiler of the “*Bibliotheca Forensica*,” and author (under the *nom de plume* of Issachar Marx) of the Polish versions of “*Wallenstein*” and “*Gargantua*.” M. Valdemar, who has resided principally at Harlem, N. Y., since the year 1839, is (or was) particularly noticeable for the extreme sparseness of his person — his lower limbs much resembling those of John Randolph; and, also, for the whiteness of his whiskers, in violent contrast to the blackness of his hair — the latter, in consequence, being very generally mistaken for a wig. His temperament was markedly nervous, and rendered him a good subject for mesmeric experiment. On two or three occasions I had put him to sleep with little difficulty, but was disappointed in other results which his peculiar constitution had naturally led me to anticipate. His will was at no period positively, or thoroughly, under my control, and in regard to *clairvoyance*, I could accomplish with him nothing to be relied upon. I always attributed my failure at these points to the disordered state of

his health. For some months previous to my becoming acquainted with him, his physicians had declared him in a confirmed phthisis. It was his custom, indeed, to speak calmly of his approaching dissolution, as of a matter neither to be avoided nor regretted.

When the ideas to which I have alluded first occurred to me, it was of course very natural that I should think of M. Valdemar. I knew the steady philosophy of the man too well to apprehend any scruples from *him*; and he had no relatives in America who would be likely to interfere. I spoke to him frankly upon the subject; and, to my surprise, his interest seemed vividly excited. I say to my surprise, for, although he had always yielded his person freely to my experiments, he had never before given me any tokens of sympathy with what I did. His disease was of that character which would admit of exact calculation in respect to the epoch of its termination in death; and it was finally arranged between us that he would send for me about twenty-four hours before the period announced by his physicians as that of his decease.

It is now rather more than seven months since I received, from M. Valdemar himself, the subjoined note:

"MY DEAR P——.

"You may as well come *now*. D—— and F—— are agreed that I cannot hold out beyond to-morrow midnight; and I think they have hit the time very nearly.

VALDEMAR."

I received this note within half an hour after it was written, and in fifteen minutes more I was in the dying man's chamber. I had not seen him for ten days, and was appalled by the fearful alteration which the brief interval had wrought in him. His face wore a leaden hue; the eyes were utterly lustreless; and the emaciation was so extreme, that the skin had been broken through by the cheek-bones. His expectoration was excessive. The pulse was barely perceptible. He retained, nevertheless, in a very remarkable manner, both his mental power and a certain degree of physical strength. He spoke with distinctness — took some palliative medicines without aid — and, when I entered the room, was occupied in penciling memoranda in a pocket-book. He was propped up in the bed by pillows. Doctors D—— and F—— were in attendance.

After pressing Valdemar's hand, I took these gentlemen aside, and obtained from them a minute account of the patient's condition. The left lung had been for eighteen months in a semi-osseous or cartilaginous state, and was, of course, entirely useless for all purposes of vitality. The right, in its upper portion, was also partially, if not thoroughly, ossified, while the lower region was merely a mass of purulent tubercles, running one into another. Several extensive perforations existed; and, at one point, permanent adhesion to the ribs had taken place. These appearances in the right lobe were of comparatively recent date. The ossification had proceeded with very unusual rapidity; no sign of it had been

discovered a month before, and the adhesion had only been observed during the three previous days. Independently of the phthisis, the patient was suspected of aneurism of the aorta; but on this point the osseous symptoms rendered an exact diagnosis impossible. It was the opinion of both physicians that M. Valdemar would die about midnight on the morrow (Sunday). It was then seven o'clock on Saturday evening.

On quitting the invalid's bed-side to hold conversation with myself, Doctors D—— and F—— had bidden him a final farewell. It had not been their intention to return; but, at my request, they agreed to look in upon the patient about ten the next night.

When they had gone, I spoke freely with M. Valdemar on the subject of his approaching dissolution, as well as, more particularly, of the experiment proposed. He still professed himself quite willing and even anxious to have it made, and urged me to commence it at once. A male and a female nurse were in attendance; but I did not feel myself altogether at liberty to engage in a task of this character with no more reliable witnesses than these people, in case of sudden accident, might prove. I therefore postponed operations until about eight the next night, when the arrival of a medical student with whom I had some acquaintance (Mr. Theodore L——), relieved me from farther embarrassment. It had been my design, originally, to wait for the physicians; but I was induced to proceed, first, by the urgent entreaties of M. Valdemar, and secondly, by my conviction that I had not a moment to lose, as he was evidently sinking fast.

Mr. L—— was so kind as to accede to my desire that he would take notes of all that occurred; and it is from his memoranda that what I now have to relate is, for the most part, either condensed or copied *verbatim*.

It wanted about five minutes of eight when, taking the patient's hand, I begged him to state, as distinctly as he could, to Mr. L——, whether he (M. Valdemar) was entirely willing that I should make the experiment of mesmerizing him in his then condition.

He replied feebly, yet quite audibly: "Yes, I wish to be mesmerized" — adding immediately afterward: "I fear you have deferred it too long."

While he spoke thus, I commenced the passes which I had already found most effectual in subduing him. He was evidently influenced with the first lateral stroke of my hand across his forehead; but, although I exerted all my powers, no farther perceptible effect was induced until some minutes after ten o'clock, when Doctors D—— and F—— called, according to appointment. I explained to them, in a few words, what I designed, and as they opposed no objection, saying that the patient was already in the death agony, I proceeded without hesitation — exchanging, however, the lateral passes for downward ones, and directing my gaze entirely into the right eye of the sufferer.

By this time his pulse was imperceptible and his breathing was stertorous, and at intervals of half a minute.

This condition was nearly unaltered for a quarter of an hour. At the expiration of this period, however, a natural although a very deep sigh escaped the bosom of the dying man, and the stertorous breathing ceased — that is to say, its stertorousness was no longer apparent; the intervals were undiminished. The patient's extremities were of an icy coldness.

At five minutes before eleven, I perceived unequivocal signs of the mesmeric influence. The glassy roll of the eye was changed for that expression of uneasy *inward* examination which is never seen except in cases of sleep-waking, and which it is quite impossible to mistake. With a few rapid lateral passes I made the lids quiver, as in incipient sleep, and with a few more I closed them altogether. I was not satisfied, however, with this, but continued the manipulations vigorously, and with the fullest exertion of the will, until I had completely stiffened the limbs of the slumberer, after placing them in a seemingly easy position. The legs were at full length; the arms were nearly so, and reposed on the bed at a moderate distance from the loins. The head was very slightly elevated.

When I had accomplished this, it was fully midnight, and I requested the gentlemen present to examine M. Valdemar's condition. After a few experiments, they admitted him to be in an unusually perfect state of mesmeric trance. The curiosity of both the physicians was greatly excited. Dr. D—— resolved at once to remain with the patient all night, while Dr. F—— took leave with a promise to return at daybreak. Mr. L—— and the nurses remained.

We left M. Valdemar entirely undisturbed until about three o'clock in the morning, when I approached him and found him in precisely the same condition as when Dr. F—— went away — that is to say, he lay in the same position; the pulse was imperceptible; the breathing was gentle (scarcely noticeable, unless through the application of a mirror to the lips); the eyes were closed naturally; and the limbs were as rigid and as cold as marble. Still, the general appearance was certainly not that of death.

As I approached M. Valdemar I made a kind of half effort to influence his right arm into pursuit of my own, as I passed the latter gently to and fro above his person. In such experiments with this patient, I had never perfectly succeeded before, and assuredly I had little thought of succeeding now; but to my astonishment, his arm very readily, although feebly, followed every direction I assigned it with mine. I determined to hazard a few words of conversation.

"M. Valdemar," I said, "are you asleep?" He made no answer, but I perceived a tremor about the lips, and was thus induced to repeat the question, again and again. At its third repetition, his whole frame was agitated by a very slight quivering; the eyelids unclosed themselves so far as to display a white line of a ball; the lips moved

sluggishly, and from between them, in a barely audible whisper, issued the words:

"Yes — asleep now. Do not wake me! — let me die so!"

I here felt the limbs, and found them as rigid as ever. The right arm, as before, obeyed the direction of my hand. I questioned the sleep-waker again:

"Do you still feel pain in the breast, M. Valdemar?"

The answer now was immediate, but even less audible than before:

"No pain — I am dying!"

I did not think it advisable to disturb him farther just then, and nothing more was said or done until the arrival of Dr. F——, who came a little before sunrise, and expressed unbounded astonishment at finding the patient still alive. After feeling the pulse and applying a mirror to the lips, he requested me to speak to the sleep-waker again. I did so, saying:

"M. Valdemar, do you still sleep?"

As before, some minutes elapsed ere a reply was made; and during the interval the dying man seemed to be collecting his energies to speak. At my fourth repetition of the question, he said very faintly, almost inaudibly:

"Yes; still asleep — dying."

It was now the opinion, or rather the wish, of the physicians, that M. Valdemar should be suffered to remain undisturbed in his present apparently tranquil condition, until death should supervene — and this, it was generally agreed, must now take place within a few minutes. I concluded, however, to speak to him once more, and merely repeated my previous question.

While I spoke, there came a marked change over the countenance of the sleep-waker. The eyes rolled themselves slowly open, the pupils disappearing upwardly; the skin generally assumed a cadaverous hue, resembling not so much parchment as white paper; and the circular hectic spots which, hitherto, had been strongly defined in the centre of each cheek, *went out* at once. I use this expression, because the suddenness of their departure put me in mind of nothing so much as the extinguishment of a candle by a puff of the breath. The upper lip, at the same time, writhed itself away from the teeth, which it had previously covered completely; while the lower jaw fell with an audible jerk, leaving the mouth widely extended, and disclosing in full view the swollen and blackened tongue. I presume that no member of the party then present had been unaccustomed to death-bed horrors; but so hideous beyond conception was the appearance of M. Valdemar at this moment, that there was a general shrinking back from the region of the bed.

I now feel that I have reached a point of this narrative at which every reader will be startled into positive disbelief. It is my business, however, simply to proceed.

There was no longer the faintest sign of vitality in M. Valdemar; and

concluding him to be dead, we were consigning him to the charge of the nurses, when a strong vibratory motion was observable in the tongue. This continued for perhaps a minute. At the expiration of this period, there issued from the distended and motionless jaws a voice — such as it would be madness in me to attempt describing. There are, indeed, two or three epithets which might be considered as applicable to it in part; I might say, for example, that the sound was harsh, and broken and hollow; but the hideous whole is indescribable, for the simple reason that no similar sounds have ever jarred upon the ear of humanity. There were two particulars, nevertheless, which I thought then, and still think, might fairly be stated as characteristic of the intonation — as well adapted to convey some idea of its unearthly peculiarity. In the first place, the voice seemed to reach our ears — at least mine — from a vast distance, or from some deep cavern within the earth. In the second place, it impressed me (I fear, indeed, that it will be impossible to make myself comprehended) as gelatinous or glutinous matters impress the sense of touch.

I have spoken both of “sound” and of “voice.” I mean to say that the sound was one of distinct — of even wonderfully, thrillingly distinct — syllabification. M. Valdemar *spoke* — obviously in reply to the question I had propounded to him a few minutes before. I had asked him, it will be remembered, if he still slept. He now said:

“Yes! — no; — I *have been* sleeping — and now — now — I *am dead*.”

No person present even affected to deny, or attempted to repress, the unutterable, shuddering horror which these few words, thus uttered, were so well calculated to convey. Mr. L——l (the student) swooned. The nurses immediately left the chamber, and could not be induced to return. My own impressions I would not pretend to render intelligible to the reader. For nearly an hour, we busied ourselves, silently — without the utterance of a word — in endeavors to revive Mr. L——l. When he came to himself, we addressed ourselves again to an investigation of M. Valdemar’s condition.

It remained in all respects as I have last described it, with the exception that the mirror no longer afforded evidence of respiration. An attempt to draw blood from the arm failed. I should mention, too, that this limb was no further subject to my will. I endeavored in vain to make it follow the direction of my hand. The only real indication, indeed, of the mesmeric influence, was now found in the vibratory movement of the tongue, whenever I addressed M. Valdemar a question. He seemed to be making an effort to reply, but had no longer sufficient volition. To queries put to him by any other person than myself he seemed utterly insensible — although I endeavored to place each member of the company in mesmeric *rapport* with him. I believe that I have now related all that is necessary to an understanding of the sleep-waker’s state at this epoch. Other nurses were procured; and at ten o’clock I left the house in company with the two physicians and Mr. L——l.

In the afternoon we all called again to see the patient. His condition remained precisely the same. We had now some discussion as to the propriety and feasibility of awakening him; but we had little difficulty in agreeing that no good purpose would be served by so doing. It was evident that, so far, death (or what is usually termed death) had been arrested by the mesmeric process. It seemed clear to us all that to awaken M. Valdemar would be merely to insure his instant, or at least his speedy, dissolution.

From this period until the close of last week — *an interval of nearly seven months* — we continued to make daily calls at M. Valdemar's house, accompanied, now and then, by medical and other friends. All this time the sleep-waker remained *exactly* as I have last described him. The nurses' attentions were continual.

It was on Friday last that we finally resolved to make the experiment of awakening, or attempting to awaken him; and it is the (perhaps) unfortunate result of this latter experiment which has given rise to so much discussion in private circles — to so much of what I cannot help thinking unwarranted popular feeling.

For the purpose of relieving M. Valdemar from the mesmeric trance, I made use of the customary passes. These for a time were unsuccessful. The first indication of revival was afforded by a partial descent of the iris. It was observed, as especially remarkable, that this lowering of the pupil was accompanied by the profuse outflowing of a yellowish ichor (from beneath the lids) of a pungent and highly offensive odor.

It was now suggested that I should attempt to influence the patient's arm as heretofore. I made the attempt and failed. Dr. F—— then intimated a desire to have me put a question. I did so, as follows:

"M. Valdemar, can you explain to us what are your feelings or wishes now?"

There was an instant return of the hectic circles on the cheeks: the tongue quivered, or rather rolled violently in the mouth (although the jaws and lips remained rigid as before), and at length the same hideous voice which I have already described, broke forth:

"For God's sake! — quick! — quick! — put me to sleep — or, quick! — waken me! — quick! — *I say to you that I am dead!*"

I was thoroughly unnerved, and for an instant remained undecided what to do. At first I made an endeavor to recompose the patient; but, failing in this through total abeyance of the will, I retracted my steps and as earnestly struggled to awaken him. In this attempt I soon saw that I should be successful — or at least I soon fancied that my success would be complete — and I am sure that all in the room were prepared to see the patient awaken.

For what really occurred, however, it is quite impossible that any human being could have been prepared.

As I rapidly made the mesmeric passes, amid ejaculations of "dead!

dead!" absolutely *bursting* from the tongue and not from the lips of the sufferer, his whole frame at once — within the space of a single minute, or even less, shrunk — crumbled, absolutely *rotted* away beneath my hands. Upon the bed, before that whole company, there lay a nearly liquid mass of loathsome — of detestable putridity.

The Sphinx

DURING the dread reign of the Cholera in New York, I had accepted the invitation of a relative to spend a fortnight with him in the retirement of his *cottage ornée* on the banks of the Hudson. We had here around us all the ordinary means of summer amusement; and what with rambling in the woods, sketching, boating, fishing, bathing, music, and books, we should have passed the time pleasantly enough, but for the fearful intelligence which reached us every morning from the populous city. Not a day elapsed which did not bring us news of the decease of some acquaintance. Then as the fatality increased, we learned to expect daily the loss of some friend. At length we trembled at the approach of every messenger. The very air from the South seemed to us redolent with death. That palsyng thought, indeed, took entire possession of my soul. I could neither speak, think, nor dream of any thing else. My host was of a less excitable temperament, and, although greatly depressed in spirits, exerted himself to sustain my own. His richly philosophical intellect was not at any time affected by unrealities. To the substances of terror he was sufficiently alive, but of its shadows he had no apprehension.

His endeavors to arouse me from the condition of abnormal gloom into which I had fallen, were frustrated, in great measure, by certain volumes which I had found in his library. These were of a character to force into germination whatever seeds of hereditary superstition lay latent in my bosom. I had been reading these books without his knowledge, and thus he was often at a loss to account for the forcible impressions which had been made upon my fancy.

A favorite topic with me was the popular belief in omens — a belief which, at this one epoch of my life, I was almost seriously disposed to defend. On this subject we had long and animated discussions — he maintaining the utter groundlessness of faith in such matters, — I contending that a popular sentiment arising with absolute spontaneity — that is to say, without apparent traces of suggestion — had in itself the unmistakable elements of truth, and was entitled to as much respect as that intuition which is the idiosyncrasy of the individual man of genius.

The fact is, that soon after my arrival at the cottage there had occurred to myself an incident so entirely inexplicable, and which had in it so

much of the portentous character, that I might well have been excused for regarding it as an omen. It appalled, and at the same time so confounded and bewildered me, that many days elapsed before I could make up my mind to communicate the circumstances to my friend.

Near the close of an exceedingly warm day, I was sitting, book in hand, at an open window, commanding, through a long vista of the river banks, a view of a distant hill, the face of which nearest my position had been denuded by what is termed a land-slide, of the principal portion of its trees. My thoughts had been long wandering from the volume before me to the gloom and desolation of the neighboring city. Uplifting my eyes from the page, they fell upon the naked face of the hill, and upon an object — upon some living monster of hideous conformation, which very rapidly made its way from the summit to the bottom, disappearing finally in the dense forest below. As this creature first came in sight, I doubted my own sanity — or at least the evidence of my own eyes; and many minutes passed before I succeeded in convincing myself that I was neither mad nor in a dream. Yet when I described the monster (which I distinctly saw, and calmly surveyed through the whole period of its progress), my readers, I fear, will feel more difficulty in being convinced of these points than even I did myself.

Estimating the size of the creature by comparison with the diameter of the large trees near which it passed — the few giants of the forest which had escaped the fury of the land-slide — I concluded it to be far larger than any ship of the line in existence. I say ship of the line, because the shape of the monster suggested the idea — the hull of one of our seventy-four might convey a very tolerable conception of the general outline. The mouth of the animal was situated at the extremity of a proboscis some sixty or seventy feet in length, and about as thick as the body of an ordinary elephant. Near the root of this trunk was an immense quantity of black shaggy hair — more than could have been supplied by the coats of a score of buffaloes; and projecting from this hair downwardly and laterally, sprang two gleaming tusks not unlike those of the wild boar, but of infinitely greater dimensions. Extending forward, parallel with the proboscis, and on each side of it, was a gigantic staff, thirty or forty feet in length, formed seemingly of pure crystal, and in shape a perfect prism, — it reflected in the most gorgeous manner the rays of the declining sun. The trunk was fashioned like a wedge with the apex to the earth. From it there were outspread two pairs of wings — each wing nearly one hundred yards in length — one pair being placed above the other, and all thickly covered with metal scales; each scale apparently some ten or twelve feet in diameter. I observed that the upper and lower tiers of wings were connected by a strong chain. But the chief peculiarity of this horrible thing was the representation of a *Death's Head*, which covered nearly the whole surface of its breast, and which was as accurately traced in glaring white, upon the dark ground of the

body, as if it had been there carefully designed by an artist. While I regarded the terrific animal, and more especially the appearance on its breast, with a feeling of horror and awe — with a sentiment of forthcoming evil, which I found it impossible to quell by any effort of the reason, I perceived the huge jaws at the extremity of the proboscis suddenly expand themselves, and from them there proceeded a sound so loud and so expressive of wo, that it struck upon my nerves like a knell, and as the monster disappeared at the foot of the hill, I fell at once, fainting, to the floor.

Upon recovering, my first impulse, of course, was to inform my friend of what I had seen and heard — and I can scarcely explain what feeling of repugnance it was which, in the end, operated to prevent me.

At length, one evening, some three or four days after the occurrence, we were sitting together in the room in which I had seen the apparition — I occupying the same seat at the same window, and he lounging on a sofa near at hand. The association of the place and time impelled me to give him an account of the phenomenon. He heard me to the end — at first laughed heartily — and then lapsed into an excessively grave demeanor, as if my insanity was a thing beyond suspicion. At this instant I again had a distinct view of the monster — to which, with a shout of absolute terror, I now directed his attention. He looked eagerly — but maintained that he saw nothing — although I designated minutely the course of the creature, as it made its way down the naked face of the hill.

I was now immeasurably alarmed, for I considered the vision either as an omen of my death, or, worse, as the fore-runner of an attack of mania. I threw myself passionately back in my chair, and for some moments buried my face in my hands. When I uncovered my eyes, the apparition was no longer apparent.

My host, however, had in some degree resumed the calmness of his demeanor, and questioned me very rigorously in respect to the conformation of the visionary creature. When I had fully satisfied him on this head, he sighed deeply, as if relieved of some intolerable burden, and went on to talk, with what I thought a cruel calmness, of various points of speculative philosophy, which had heretofore formed subject of discussion between us. I remember his insisting very especially (among other things) upon the idea that the principle source of error in all human investigations lay in the liability of the understanding to under-rate or to over-value the importance of an object, through mere mis-admeasurement of its propinquity. "To estimate properly, for example," he said, "the influence to be exercised on mankind at large by the thorough diffusion of Democracy, the distance of the epoch at which such diffusion may possibly be accomplished should not fail to form an item in the estimate. Yet can you tell me one writer on the subject of government who has ever thought this particular branch of the subject worthy of discussion at all?"

He here paused for a moment, stepped to a book-case, and brought forth one of the ordinary synopses of Natural History. Requesting me then to exchange seats with him, that he might the better distinguish the fine print of the volume, he took my armchair at the window, and, opening the book, resumed his discourse very much in the same tone as before.

"But for your exceeding minuteness," he said, "in describing the monster, I might never have had it in my power to demonstrate to you what it was. In the first place, let me read to you a schoolboy account of the genus *Sphinx*, of the family *Crepuscularia*, of the order *Lepidoptera*, of the class of *Insecta* — or insects. The account runs thus:

"Four membranous wings covered with little colored scales of metallic appearance; mouth forming a rolled proboscis, produced by an elongation of the jaws, upon the sides of which are found the rudiments of mandibles and downy palpi; the inferior wings retained to the superior by a stiff hair; antennae in the form of an elongated club, prismatic; abdomen pointed, 'The Death's-headed Sphinx has occasioned much terror among the vulgar, at times, by the melancholy kind of cry which it utters, and the insignia of death which it wears upon its corslet.'"

He here closed the book and leaned forward in the chair, placing himself accurately in the position which I had occupied at the moment of beholding "the monster."

"Ah, here it is," he presently exclaimed — "it is reascending the face of the hill, and a very remarkable looking creature I admit it to be. Still, it is by no means so large or so distant as you imagined it; for the fact is that, as it wriggles its way up this thread, which some spider has wrought along the window-sash, I find it to be about the sixteenth of an inch in its extreme length, and also about the sixteenth of an inch distant from the pupil of my eye."

The Cask of Amontillado

THE THOUSAND injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitely settled — but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued as was my wont, to

smile in his face, and he did not perceive that my smile now was at the thought of his immolation.

He had a weak point — this Fortunato — although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adapted to suit the time and opportunity — to practice imposture upon the British and Austrian *millionaires*. In painting and gemmary Fortunato, like his country men, was a quack — but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skilful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

I said to him: "My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado, and I have my doubts."

"How?" said he. "Amontillado? A pipe? Impossible! And in the middle of the carnival!"

"I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

"Amontillado!"

"I have my doubts."

"Amontillado!"

"And I must satisfy them."

"Amontillado!"

"As you are engaged, I am on my way to Luchesi. If any one has a critical turn, it is he. He will tell me ——"

"Luchesi cannot tell Amontillado from Sherry."

"And yet some fools will have it that his taste is a match for your own."

"Come, let us go."

"Whither?"

"To your vaults."

"My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi ——"

"I have no engagement; — come."

"My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with nitre."

"Let us go, nevertheless. The cold is merely nothing. Amontillado!"

You have been imposed upon, And as for Luchesi, he cannot distinguish Sherry from Amontillado."

Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a *roquelaire* closely about my person, I suffered him to hurry me to my palazzo.

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

I took from their sconces two flambeaux, and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

"The pipe?" said he.

"It is farther on," said I; "but observe the white web-work which gleams from these cavern walls."

He turned toward me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.

"Nitre?" he asked, at length.

"Nitre," I replied. "How long have you had that cough?"

"Ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh!"

My poor friend found it impossible to reply for many minutes.

"It is nothing," he said, at last.

"Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi —"

"Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

"True — true," I replied; "and, indeed, I had no intention of alarming you unnecessarily — but you should use all proper caution. A draught of this Medoc will defend us from the damps."

Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.

"Drink," I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

"I drink," he said, "to the buried that repose around us,"

"And I to your long life."

He again took my arm, and we proceeded.

"These vaults," he said, "are extensive."

"The Montresors," I replied, "were a great and numerous family."

"I forget your arms."

"A huge human foot d'or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel."

"And the motto?"

"*Nemo me impune lacessit.*"

"Good!" he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

"The nitre!" I said; "see, it increases. It hangs like moss upon the vaults. We are below the river's bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough —"

"It is nothing," he said; "let us go on. But first, another draught of the Medoc."

I broke and reached him a flagon of De Grave. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upward with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement — a grotesque one.

"You do not comprehend?" he said.

"Not I," I replied.

"Then you are not of the brotherhood."

"How?"

"You are not of the masons."

"Yes, yes," I said; "yes, yes."

"You? Impossible! A mason?"

"A mason," I replied.

"A sign," he said.

"It is this," I answered, producing a trowel from beneath the folds of my *roquelaire*.

"You jest," he exclaimed, recoiling a few paces. "But let us proceed to the Amontillado."

"Be it so," I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.

At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavored to pry into the depth of the recess. Its termination the feeble light did not enable us to see.

"Proceed," I said; "herein is the Amontillado. As for Luchesi —"

"He is an ignoramus," interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche, and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

"Pass your hand," I said, "over the wall; you cannot help feeling the nitre. Indeed it is *very* damp. Once more let me *implore* you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power."

"The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

"True," I replied; "the Amontillado."

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones.

When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated — I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed — I aided — I surpassed them in volume and in strength. I did this, and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said —

“Ha! ha! ha! — he! he! — a very good joke indeed — an excellent jest. We will have many a rich laugh about it at the palazzo — he! he! he! — — over our wine — he! he! he!”

“The Amontillado!” I said.

“He! he! he! — he! he! he! — yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone.”

“Yes,” I said, “let us be gone.”

“For the love of God, Montresor!”

“Yes,” I said, “for the love of God!”

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud;

“Fortunato!”

No answer. I called again;

“Fortunato!”

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick — on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart of bones. For the half of a century no mortal has disturbed them. *In pace requiescat!*

The Domain of Arnheim

*The garden like a lady fair was cut,
 That lay as if she slumbered in delight,
 And to the open skies her eyes did shut.
 The azure fields of Heaven were 'sembled right
 In a large round, set with the flowers of light.
 The flowers de luce, and the round sparks of dew.
 That hung upon their azure leaves did shew
 Like twinkling stars that sparkle in the evening blue.*
 Giles Fletcher.

FROM his cradle to his grave a gale of prosperity bore my friend Ellison along. Nor do I use the word prosperity in its mere worldly sense. I mean it as synonymous with happiness. The person of whom I speak seemed born for the purpose of foreshadowing the doctrines of Turgôt, Price, Priestley, and Condorcêt — of exemplifying by individual instance what has been deemed the chimera of the perfectionists. In the brief existence of Ellison I fancy that I have seen refuted the dogma, that in man's very nature lies some hidden principle, the antagonist of bliss. An anxious examination of his career has given me to understand that in general, from the violation of a few simple laws of humanity arises the wretchedness of mankind — that as a species we have in our possession the as yet unwrought elements of content — and that, even now, in the present darkness and madness of all thought on the great question of the social condition, it is not impossible that man, the individual, under certain unusual and highly fortuitous conditions, may be happy.

With opinions such as these my young friend, too, was fully imbued, and thus it is worthy of observation that the uninterrupted enjoyment which distinguished his life was, in great measure, the result of preconcert. It is indeed evident that with less of the instinctive philosophy which, now and then, stands so well in the stead of experience, Mr. Ellison would have found himself precipitated, by the very extraordinary success of his life, into the common vortex of unhappiness which yawns for those of pre-eminent endowments. But it is by no means my object to pen an essay on happiness. The ideas of my friend may be summed up in a few words. He admitted but four elementary principles, or more strictly, conditions of bliss. That which he considered chief was (strange to say!) the simple and purely physical one of free exercise in the open air. "The health," he said, "attainable by other means is scarcely worth the name." He instanced the ecstasies of the fox-hunter, and pointed to the tillers of the earth, the only people who, as a class, can be fairly

considered happier than others. His second condition was the love of woman. His third, and most difficult of realization, was the contempt of ambition. His fourth was an object of unceasing pursuit; and he held that, other things being equal, the extent of attainable happiness was in proportion to the spirituality of this object.

Ellison was remarkable in the continuous profusion of good gifts lavished upon him by fortune. In personal grace and beauty he exceeded all men. His intellect was of that order to which the acquisition of knowledge is less a labor than an intuition and a necessity. His family was one of the most illustrious of the empire. His bride was the loveliest and most devoted of women. His possessions had been always ample; but on the attainment of his majority, it was discovered that one of those extraordinary freaks of fate had been played in his behalf which startle the whole social world amid which they occur, and seldom fail radically to alter the moral constitution of those who are their objects.

It appears that about a hundred years before Mr. Ellison's coming of age, there had died, in a remote province, one Mr. Seabright Ellison. This gentleman had amassed a princely fortune, and, having no immediate connections, conceived the whim of suffering his wealth to accumulate for a century after his decease. Minutely and sagaciously directing the various modes of investment, he bequeathed the aggregate amount to the nearest of blood, bearing the name of Ellison, who should be alive at the end of the hundred years. Many attempts had been made to set aside this singular bequest; their *ex post facto* character rendered them abortive; but the attention of a jealous government was aroused, and a legislative act finally obtained, forbidding all similar accumulations. This act, however, did not prevent young Ellison from entering into possession, on his twenty-first birthday, as the heir of his ancestor Seabright, of a fortune of *four hundred and fifty millions of dollars*.*

When it had become known that such was the enormous wealth inherited, there were, of course, many speculations as to the mode of its disposal. The magnitude and the immediate availability of the sum bewildered all who thought on the topic. The possessor of any *appreciable* amount of money might have been imagined to perform any one of a thousand things. With riches merely surpassing those of any citizen, it would have been easy to suppose him engaging to supreme excess in the

* An incident, similar in outline to the one here imagined, occurred, not very long ago, in England. The name of the fortunate heir was Thelluson. I first saw an account of this matter in the "Tour" of Prince Puckler Muskau, who makes the sum inherited *ninety millions of pounds*, and justly observes that "in the contemplation of so vast a sum, and of the services to which it might be applied,

there is something even of the sublime." To suit the views of this article I have followed the Prince's statement, although a grossly exaggerated one. The germ, and in fact, the commencement of the present paper was published many years ago — previous to the issue of the first number of Sue's admirable "*Juif Errant*," which may possibly have been suggested to him by Muskau's account.

fashionable extravagances of his time — or busying himself with political intrigue — or aiming at ministerial power — or purchasing increase of nobility — or collecting large museums of *virtu* — or playing the munificent patron of letters, of science, of art — or endowing, and bestowing his name upon extensive institutions of charity. But for the inconceivable wealth in the actual possession of the heir, these objects and all ordinary objects were felt to afford too limited a field. Recourse was had to figures, and these but sufficed to confound. It was seen that, even at three per cent., the annual income of the inheritance amounted to no less than thirteen millions and five hundred thousand dollars; which was one million and one hundred and twenty-five thousand per month; or thirty-six thousand nine hundred and eighty-six per day; or one thousand five hundred and forty-one per hour; or six and twenty dollars for every minute that flew. Thus the usual track of supposition was thoroughly broken up. Men knew not what to imagine. There were some who even conceived that Mr. Ellison would divest himself of at least one-half of his fortune, as of utterly superfluous opulence — enriching whole troops of his relatives by division of his superabundance. To the nearest of these he did, in fact, abandon the very unusual wealth which was his own before the inheritance.

I was not surprised, however, to perceive that he had long made up his mind on a point which had occasioned so much discussion to his friends. Nor was I greatly astonished at the nature of his decision. In regard to individual charities he had satisfied his conscience. In the possibility of any improvement, properly so called, being effected by man himself in the general condition of man, he had (I am sorry to confess it) little faith. Upon the whole, whether happily or unhappily, he was thrown back, in very great measure, upon self.

In the widest and noblest sense he was a poet. He comprehended, moreover, the true character, the august aims, the supreme majesty and dignity of the poetic sentiment. The fullest, if not the sole proper satisfaction of this sentiment he instinctively felt to lie in the creation of novel forms of beauty. Some peculiarities, either in his early education, or in the nature of his intellect, had tinged with what is termed materialism all his ethical speculations; and it was this bias, perhaps, which led him to believe that the most advantageous at least, if not the sole legitimate field for the poetic exercise, lies in the creation of novel moods of purely *physical* loveliness. Thus it happened he became neither musician nor poet — if we use this latter term in its every-day acceptation. Or it might have been that he neglected to become either, merely in pursuance of his idea that in contempt of ambition is to be found one of the essential principles of happiness on earth. Is it not indeed, possible that, while a high order of genius is necessarily ambitious, the highest is above that which is termed ambition? And may it not thus happen that many far greater than Milton have contentedly remained “mute and

inglorious?" I believe that the world has never seen — and that, unless through some series of accidents goading the noblest order of mind into distasteful exertion, the world will never see — that full extent of triumphant execution, in the richer domains of art, of which the human nature is absolutely capable.

Ellison became neither musician nor poet; although no man lived more profoundly enamored of music and poetry. Under other circumstances than those which invested him, it is not impossible that he would have become a painter. Sculpture, although in its nature rigorously poetical, was too limited in its extent and consequences, to have occupied, at any time, much of his attention. And I have now mentioned all the provinces in which the common understanding of the poetic sentiment has declared it capable of expatiating. But Ellison maintained that the richest, the truest, and most natural, if not altogether the most extensive province, had been unaccountably neglected. No definition had spoken of the landscape-gardener as of the poet; yet it seemed to my friend that the creation of the landscape-garden offered to the proper Muse the most magnificent of opportunities. Here, indeed, was the fairest field for the display of imagination in the endless combining of forms of novel beauty; the elements to enter into combination being, by a vast superiority, the most glorious which the earth could afford. In the multiform and multicolor of the flowers and the trees, he recognised the most direct and energetic efforts of Nature at physical loveliness. And in the direction or concentration of this effort — or, more properly, in its adaptation to the eyes which were to behold it on earth — he perceived that he should be employing the best means — laboring to the greatest advantage — in the fulfilment, not only of his own destiny as poet, but of the august purposes for which the Deity had implanted the poetic sentiment in man.

"Its adaptation to the eyes which were to behold it on earth." In his explanation of this phraseology, Mr. Ellison did much toward solving what has always seemed to me an enigma: — I mean the fact (which none but the ignorant dispute) that no such combination of scenery exists in nature as the painter of genius may produce. No such paradises are to be found in reality as have glowed on the canvas of Claude. In the most enchanting of natural landscapes, there will always be found a defect or an excess — many excesses and defects. While the component parts may defy, individually, the highest skill of the artist, the arrangement of these parts will always be susceptible of improvement. In short, no position can be attained on the wide surface of the *natural* earth, from which an artistical eye, looking steadily, will not find matter of offence in what is termed the "composition" of the landscape. And yet how unintelligible is this! In all other matters we are justly instructed to regard nature as supreme. With her details we shrink from competition. Who shall presume to imitate the colors of the tulip, or to improve

the proportions of the lily of the valley? The criticism which says, of sculpture or portraiture, that here nature is to be exalted or idealized rather than imitated, is in error. No pictorial or sculptural combinations of points of human liveliness do more than approach the living and breathing beauty. In landscape alone is the principle of the critic true; and, having felt its truth here, it is but the headlong spirit of generalization which has led him to pronounce it true throughout all the domains of art. Having, I say, *felt* its truth here; for the feeling is no affectation or chimera. The mathematics afford no more absolute demonstrations than the sentiments of his art yields the artist. He not only believes, but positively knows, that such and such apparently arbitrary arrangements of matter constitute and alone constitute the true beauty. His reasons, however, have not yet been matured into expression. It remains for a more profound analysis than the world has yet seen, fully to investigate and express them. Nevertheless he is confirmed in his instinctive opinions by the voice of all his brethren. Let a "composition" be defective; let an emendation be wrought in its mere arrangement of form; let this emendation be submitted to every artist in the world; by each will its necessity be admitted. And even far more than this: — in remedy of the defective composition, each insulated member of the fraternity would have suggested the identical emendation.

I repeat that in landscape arrangements alone is the physical nature susceptible of exaltation, and that, therefore, her susceptibility of improvement at this one point, was a mystery I had been unable to solve. My own thoughts on the subject had rested in the idea that the primitive intention of nature would have so arranged the earth's surface as to have fulfilled at all points man's sense of perfection in the beautiful, the sublime, or the picturesque; but that this primitive intention had been frustrated by the known geological disturbances — disturbances of form and color-grouping, in the correction or allaying of which lies the soul of art. The force of this idea was much weakened, however, by the necessity which it involved of considering the disturbances abnormal and unadapted to any purpose. It was Ellison who suggested that they were prognostic of *death*. He thus explained: — Admit the earthly immortality of man to have been the first intention. We have then the primitive arrangement of the earth's surface adapted to his blissful estate, as not existent but designed. The disturbances were the preparations for his subsequently conceived deathful condition.

"Now," said my friend, "what we regard as exaltation of the landscape may be really such, as respects only the moral or human *point of view*. Each alteration of the natural scenery may possibly effect a blemish in the picture, if we can suppose this picture viewed at large — in mass — from some point distant from the earth's surface, although not beyond the limits of its atmosphere. It is easily understood that what might improve a closely scrutinized detail, may at the same time injure a general

or more distantly observed effect. There *may* be a class of beings, human once, but now invisible to humanity, to whom, from afar, our disorder may seem order — our unpicturesqueness picturesque; in a word, the earth-angels, for whose scrutiny more especially than our own, and for whose death-refined appreciation of the beautiful, may have been set in array by God the wide landscape-gardens of the hemispheres.”

In the course of discussion, my friend quoted some passages from a writer on landscape-gardening, who has been supposed to have well treated his theme:

“There are properly but two styles of landscape-gardening, the natural and the artificial. One seeks to recall the original beauty of the country, by adapting its means to the surrounding scenery; cultivating trees in harmony with the hills or plain of the neighboring land; detecting and bringing into practice those nice relations of size, proportion, and color which, hid from the common observer, are revealed everywhere to the experienced student of nature. The result of the natural style of gardening, is seen rather in the absence of all defects and incongruities — in the prevalence of a healthy harmony and order — than in the creation of any special wonders or miracles. The artificial style has as many varieties as there are different tastes to gratify. It has a certain general relation to the various styles of building. There are the stately avenues and retirements of Versailles; Italian terraces; and a various mixed old English style, which bears some relation to the domestic Gothic or English Elizabethan architecture. Whatever may be said against the abuses of the artificial landscape-gardening, a mixture of pure art in a garden scene adds to it a great beauty. This is partly pleasing to the eye, by the show of order and design, and partly moral. A terrace, with an old moss-covered balustrade, calls up at once to the eye the fair forms that have passed there in other days. The slightest exhibition of art is an evidence of care and human interest.”

“From what I have already observed,” said Ellison, “you will understand that I reject the idea, here expressed, of recalling the original beauty of the country. The original beauty is never so great as that which may be introduced. Of course, every thing depends on the selection of a spot with capabilities. What is said about detecting and bringing into practice nice relations of size, proportion, and color, is one of those mere vaguenesses of speech which serve to veil inaccuracy of thought. The phrase quoted may mean any thing, or nothing, and guides in no degree. That the true result of the natural style of gardening is seen rather in the absence of all defects and incongruities than in the creation of any special wonders or miracles, is a proposition better suited to the groveling apprehension of the herd than to the fervid dreams of the man of genius. The negative merit suggested appertains to that hobbling criticism which, in letters, would elevate Addison into apotheosis. In truth, while that virtue which consists in the mere avoidance of vice appeals

directly to the understanding, and can thus be circumscribed in *rule*, the loftier virtue, which flames in creation, can be apprehended in its results alone. Rule applies but to the merits of denial — to the excellencies which refrain. Beyond these, the critical art can but suggest. We may be instructed to build a “Cato,” but we are in vain told *how* to conceive a Parthenon or an “Inferno.” The thing done, however; the wonder accomplished; and the capacity for apprehension becomes universal. The sophists of the negative school who, through inability to create, have scoffed at creation, are now found the loudest in applause. What, in its chrysalis condition of principle, affronted their demure reason, never fails, in its maturity of accomplishment, to extort admiration from their instinct of beauty.

“The author’s observations on the artificial style,” continued Ellison, “are less objectionable. A mixture of pure art in a garden scene adds to it a great beauty. This is just; as also is the reference to the sense of human interest. The principle expressed is incontrovertible — but there *may* be something beyond it. There may be an object in keeping with the principle — an object unattainable by the means ordinarily possessed by individuals, yet which, if attained, would lend a charm to the landscape-garden far surpassing that which a sense of merely human interest could bestow. A poet, having very unusual pecuniary resources, might, while retaining the necessary idea of art or culture, or, as our author expresses it, of interest, so imbue his designs at once with extent and novelty of beauty, as to convey the sentiment of spiritual interference. It will be seen that, in bringing about such result, he secures all the advantages of interest or *design*, while relieving his work of the harshness or technicality of the worldly *art*. In the most rugged of wildernesses — in the most savage of the scenes of pure nature — there is apparent the *art* of a creator; yet this art is apparent to reflection only; in no respect has it the obvious force of a feeling. Now let us suppose this sense of the Almighty design to be *one step depressed* — to be brought into something like harmony or consistency with the sense of human art — to form an intermedium between the two: — let us imagine, for example, a landscape whose combined vastness and definitiveness — whose united beauty, magnificence, and *strangeness*, shall convey the idea of care, or culture, or superintendence, on the part of beings superior, yet akin to humanity — then the sentiment of *interest* is preserved, while the art interwoven is made to assume the air of an intermediate or secondary nature — a nature which is not God, nor an emanation from God, but which still is nature in the sense of the handiwork of the angels that hover between man and God.”

It was in devoting his enormous wealth to the embodiment of a vision such as this — in the free exercise in the open air ensured by the personal superintendence of his plans — in the unceasing object which these plans afforded — in the high spirituality of the object — in the contempt of

ambition which it enabled him truly to feel — in the perennial springs with which it gratified, without possibility of satiating, that one master passion of his soul, the thirst for beauty; above all, it was in the sympathy of a woman, not unwomanly, whose loveliness and love enveloped his existence in the purple atmosphere of Paradise, that Ellison thought to find, *and found*, exemption from the ordinary cares of humanity, with a far greater amount of positive happiness than ever glowed in the rapt day-dreams of De Stäel.

I despair of conveying to the reader any distinct conception of the marvels which my friend did actually accomplish. I wish to describe, but am disheartened by the difficulty of description, and hesitate between detail and generality. Perhaps the better course will be to unite the two in their extremes.

Mr. Ellison's first step regarded, of course, the choice of a locality; and scarcely had he commenced thinking on this point, when the luxuriant nature of the Pacific Islands arrested his attention. In fact, he had made up his mind for a voyage to the South Seas, when a night's reflection induced him to abandon the idea. "Were I misanthropic," he said, "such a *locale* would suit me. The thoroughness of its insulation and seclusion, and the difficulty of ingress and egress, would in such case be the charm of charms; but as yet I am not Timon. I wish the composure but not the depression of solitude. There must remain with me a certain control over the extent and duration of my repose. There will be frequent hours in which I shall need, too, the sympathy of the poetic in what I have done. Let me seek, then, a spot not far from a populous city — whose vicinity, also, will best enable me to execute my plans."

In search of a suitable place so situated, Ellison travelled for several years, and I was permitted to accompany him. A thousand spots with which I was enraptured he rejected without hesitation, for reasons which satisfied me, in the end, that he was right. We came at length to an elevated table-land of wonderful fertility and beauty, affording a panoramic prospect very little less in extent than that of Ætna, and, in Ellison's opinion as well as my own, surpassing the far-famed view from that mountain in all the true elements of the picturesque.

"I am aware," said the traveller, as he drew a sigh of deep delight after gazing on this scene, entranced, for nearly an hour, "I know that here, in my circumstances, nine-tenths of the most fastidious of men would rest content. This panorama is indeed glorious, and I should rejoice in it but for the excess of its glory. The taste of all the architects I have ever known leads them, for the sake of 'prospect,' to put up buildings on hill-tops. The error is obvious. Grandeur in any of its moods, but especially in that of extent, startles, excites — and then fatigues, depresses. For the occasional scene nothing can be better — for the constant view nothing worse. And, in the constant view, the most objectionable phase of grandeur is that of extent; the worst phase of extent, that

of distance. It is at war with the sentiment and with the sense of *seclusion* — the sentiment and sense which we seek to humor in 'retiring to the country.' In looking from the summit of a mountain we cannot help feeling *abroad* in the world. The heart-sick avoid distant prospects as a pestilence."

It was not until toward the close of the fourth year of our search that we found a locality with which Ellison professed himself satisfied. It is, of course, needless to say *where* was the locality. The late death of my friend, in causing his domain to be thrown open to certain classes of visitors, has given to *Arnheim* a species of secret and subdued if not solemn celebrity, similar in kind, although infinitely superior in degree, to that which so long distinguished Fonthill.

The usual approach to *Arnheim* was by the river. The visitor left the city in the early morning. During the forenoon he passed between shores of a tranquil and domestic beauty, on which grazed innumerable sheep, their white fleeces spotting the vivid green of rolling meadows. By degrees the idea of cultivation subsided into that of merely pastoral care. This slowly became merged in a sense of retirement — this again in a consciousness of solitude. As the evening approached, the channel grew more narrow; the banks more and more precipitous; and these latter were clothed in rich, more profuse, and more sombre foliage. The water increased in transparency. The stream took a thousand turns, so that at no moment could its gleaming surface be seen for a greater distance than a furlong. At every instant the vessel seemed imprisoned within an enchanted circle, having insuperable and impenetrable walls of foliage, a roof of ultramarine satin, and no floor — the keel balancing itself with admirable nicety on that of a phantom bark which, by some accident having been turned upside down, floated in constant company with the substantial one, for the purpose of sustaining it. The channel now became a *gorge* — although the term is somewhat inapplicable, and I employ it merely because the language has no word which better represents the most striking — not the most distinctive — feature of the scene. The character of gorge was maintained only in the height and parallelism of the shores; it was lost altogether in their other traits. The walls of the ravine (through which the clear water still tranquilly flowed) arose to an elevation of a hundred and occasionally of a hundred and fifty feet, and inclined so much toward each other as, in a great measure, to shut out the light of day; while the long plume-like moss which depended densely from the intertwining shrubberies overhead, gave the whole chasm an air of funereal gloom. The windings became more frequent and intricate, and seemed often as if returning in upon themselves, so that the voyager had long lost all idea of direction. He was, moreover, enwrought in an exquisite sense of the strange. The thought of nature still remained, but her character seemed to have undergone modification, there was a weird symmetry, a thrilling uniformity, a wizard propriety

in these her works. Not a dead branch— not a withered leaf — not a stray pebble — not a patch of the brown earth was anywhere visible. The crystal water welled up against the clean granite, or the unblemished moss, with a sharpness of outline that delighted while it bewildered the eye.

Having threaded the mazes of this channel for some hours, the gloom deepening every moment, a sharp and unexpected turn of the vessel brought it suddenly, as if dropped from heaven, into a circular basin of very considerable extent when compared with the width of the gorge. It was about two hundred yards in diameter, and girt in at all points but one — that immediately fronting the vessel as it entered — by hills equal in general height to the walls of the chasm, although of a thoroughly different character. Their sides sloped from the water's edge at an angle of some forty-five degrees, and they were clothed from base to summit — not a perceptible point escaping — in a drapery of the most gorgeous flower-blossoms; scarcely a green leaf being visible among the sea of odorous and fluctuating color. This basin was of great depth, but so transparent was the water that the bottom, which seemed to consist of a thick mass of small round alabaster pebbles, was distinctly visible by glimpses — that is to say, whenever the eye could permit itself *not* to see, far down in the inverted heaven, the duplicate blooming of the hills. On these latter there were no trees, nor even shrubs of any size. The impressions wrought on the observer were those of richness, warmth, color, quietude, uniformity, softness, delicacy, daintiness, voluptuousness, and a miraculous extremeness of culture that suggested dreams of a new race of fairies, laborious, tasteful, magnificent, and fastidious; but as the eye traced upward the myriad-tinted slope, from its sharp junction with the water to its vague termination amid the folds of overhanging cloud, it became, indeed, difficult not to fancy a panoramic cataract of rubies, sapphires, opals, and golden onyxes, rolling silently out of the sky.

The visiter, shooting suddenly into this bay from out the gloom of the ravine, is delighted but astounded by the full orb of the declining sun, which he had supposed to be already far below the horizon, but which now confronts him, and forms the sole termination of an otherwise limitless vista seen through another chasm-like rift in the hills.

But here the voyager quits the vessel which has borne him so far, and descends into a light canoe of ivory, stained with arabesque devices in vivid scarlet, both within and without. The poop and beak of this boat arise high above the water, with sharp points, so that the general form is that of an irregular crescent. It lies on the surface of the bay with the proud grace of a swan. On its ermined floor reposes a single feathery paddle of satin-wood; but no oarsmen or attendant is to be seen. The guest is bidden to be of good cheer — that the fates will take care of him. The larger vessel disappears, and he is left alone in the canoe, which lies apparently motionless in the middle of the lake. While he considers what

course to pursue, however, he becomes aware of a gentle movement in the fairy bark. It slowly swings itself around until its prow points toward the sun. It advances with a gentle but gradually accelerated velocity, while the slight ripples it creates seem to break about the ivory side in divinest melody—seem to offer the only possible explanation of the soothing yet melancholy music for whose unseen origin the bewildered voyager looks around him in vain.

The canoe steadily proceeds, and the rocky gate of the vista is approached, so that its depths can be more distinctly seen. To the right arise a chain of lofty hills rudely and luxuriantly wooded. It is observed, however, that the trait of exquisite *cleanness* where the bank dips into the water, still prevails. There is not one token of the usual river *débris*. To the left the character of the scene is softer and more obviously artificial. Here the bank slopes upward from the stream in a very gentle ascent, forming a broad sward of grass of a texture resembling nothing so much as velvet, and of a brilliancy of green which would bear comparison with the tint of the purest emerald. This *plateau* varies in width from ten to three hundred yards; reaching from the river-bank to a wall, fifty feet high, which extends, in an infinity of curves, but following the general direction of the river, until lost in the distance to the westward. This wall is of one continuous rock, and has been formed by cutting perpendicularly the once rugged precipice of the stream's southern bank; but no trace of the labor has been suffered to remain. The chiselled stone has the hue of ages, and is profusely overhung and overspread with the ivy, the coral honeysuckle, the eglantine, and the clematis. The uniformity of the top and bottom lines of the wall is fully relieved by occasional trees of gigantic height, growing singly or in small groups, both along the *plateau* and in the domain behind the wall, but in close proximity to it; so that frequent limbs (of the black walnut especially) reach over and dip their pendent extremities into the water. Farther back within the domain, the vision is impeded by an impenetrable screen of foliage.

These things are observed during the canoe's gradual approach to what I have called the gate of the vista. On drawing nearer to this, however, its chasm-like appearance vanishes; a new outlet from the bay is discovered to the left—in which direction the wall is also seen to sweep, still following the general course of the stream. Down this new opening the eye cannot penetrate very far; for the stream, accompanied by the wall, still bends to the left, until both are swallowed up by the leaves.

The boat, nevertheless, glides magically into the winding channel; and here the shore opposite the wall is found to resemble that opposite the wall in the straight vista. Lofty hills, rising occasionally into mountains, and covered with vegetation in wild luxuriance, still shut in the scene.

Floating gently onward, but with a velocity slightly augmented, the

voyager, after many short turns, finds his progress apparently barred by a gigantic gate or rather door of burnished gold, elaborately carved and fretted, and reflecting the direct rays of the now fast-sinking sun with an effulgence that seems to wreath the whole surrounding forest in flames. This gate is inserted in the lofty wall; which here appears to cross the river at right angles. In a few moments, however, it is seen that the main body of the water still sweeps in a gentle and extensive curve to the left, the wall following it as before, while a stream of considerable volume, diverging from the principal one, makes its way, with a slight ripple, under the door, and is thus hidden from sight. The canoe falls into the lesser channel and approaches the gate. Its ponderous wings are slowly and musically expanded. The boat glides between them, and commences a rapid descent into a vast amphitheatre entirely begirt with purple mountains, whose bases are laved by a gleaming river throughout the full extent of their circuit. Meantime the whole Paradise of Arnheim bursts upon the view. There is a gush of entrancing melody; there is an oppressive sense of strange sweet odor; — there is a dream-like intermingling to the eye of tall slender Eastern trees — bosky shrubberies — flocks of golden and crimson birds — lily-fringed lakes — meadows of violets, tulips, poppies, hyacinths, and tuberoses — long intertangled lines of silver streamlets — and, upspringing confusedly from amid all, a mass of semi-Gothic, semi-Saracenic architecture sustaining itself by miracle in mid-air; glittering in the red sunlight with a hundred oriels, minarets, and pinnacles; and seeming the phantom handiwork, conjointly, of the Sylphs, of the Fairies, of the Genii, and of the Gnomes.

Mellonta Tauta

TO THE EDITORS OF THE LADY'S BOOK: *I have the honor of sending you, for your magazine, an article which I hope you will be able to comprehend rather more distinctly than I do myself. It is a translation, by my friend, Martin Van Buren Mavis, (sometimes called the "Toughkeepsie Seer") of an odd-looking MS. which I found, about a year ago, tightly corked up in a jug floating in the Mare Tenebrarum — a sea well described by the Nubian geographer, but seldom visited now-a-days, except for the transcendentalists and divers for crotchets.*

Truly yours,

EDGAR A. POE

ON BOARD BALLOON "SKYLARK"

APRIL 1, 2848

NOW, my dear friend — now, for your sins, you are to suffer the infliction of a long gossiping letter. I tell you distinctly that I am going to punish you for all your impertinences by being as tedious, as dis-

cursive, as incoherent, and as unsatisfactory as possible. Besides, here I am, cooped up in a dirty balloon, with some one or two hundred of the *canaille*, all bound on a *pleasure* excursion, (what a funny idea some people have of pleasure!) and I have no prospect of touching *terra firma* for a month at least. Nobody to talk to. Nothing to do. When one has nothing to do, then is the time to correspond with one's friends. You perceive, then, why it is that I write you this letter — it is on account of my *ennui* and your sins.

Get ready your spectacles and make up your mind to be annoyed. I mean to write at you every day during this odious voyage.

Heigho! when will any *Invention* visit the human pericranium? Are we forever to be doomed to the thousand inconveniences of the balloon? Will *nobody* contrive a more expeditious mode of progress? The jog-trot movement, to my thinking, is little less than positive torture. Upon my word we have not made more than a hundred miles the hour since leaving home! The very birds beat us — at least some of them. I assure you that I do not exaggerate at all. Our motion, no doubt, seems slower than it actually is — this on account of our having no objects about us by which to estimate our velocity, and on account of our going *with* the wind. To be sure, whenever we meet a balloon we have a chance of perceiving our rate, and then, I admit, things do not appear so very bad. Accustomed as I am to this mode of travelling, I cannot get over a kind of giddiness whenever a balloon passes us in a current directly overhead. It always seems to me like an immense bird of prey about to pounce upon us and carry us off in its claws. One went over us this morning about sunrise, and so nearly overhead that its drag-rope actually brushed the network suspending our car, and caused us very serious apprehension. Our captain said that if the material of the bag had been the trumpery varnished “silk” of five hundred or a thousand years ago, we should inevitably have been damaged. This silk, as he explained it to me, was a fabric composed of the entrails of a species of earth-worm. The worm was carefully fed on mulberries — a kind of fruit resembling a water-melon — and, when sufficiently fat, was crushed in a mill. The paste thus arising was called *papyrus* in its primary state, and went through a variety of processes until it finally became “silk.” Singular to relate, it was once much admired as an article of *female dress*! Balloons were also very generally constructed from it. A better kind of material, it appears, was subsequently found in the down surrounding the seed-vessels of a plant vulgarly called *euphorbium*, and at that time botanically termed milk-weed. This latter kind of silk was designated as silk-buckingham, on account of its superior durability, and was usually prepared for use by being varnished with a solution of gum caoutchouc — a substance which in some respects must have resembled the *gutta percha* now in common use. This caoutchouc was occasionally called Indian

rubber or rubber of twist, and was no doubt one of the numerous *fungi*. Never tell me again that I am not at heart an antiquarian.

Talking of drag-ropes — our own, it seems, has this moment knocked a man overboard from one of the small magnetic propellers that swarm in ocean below us — a boat of about six thousand tons, and, from all accounts, shamefully crowded. These diminutive barques should be prohibited from carrying more than a definite number of passengers. The man, of course, was not permitted to get on board again, and was soon out of sight, he and his life-preserver. I rejoice, my dear friend, that we live in an age so enlightened that no such a thing as an individual is supposed to exist. It is the mass for which the true Humanity cares. By-the-by, talking of Humanity, do you know that our immortal Wiggins is not so original in his views of the Social Condition and so forth, as his contemporaries are inclined to suppose? Pundit assures me that the same ideas were put nearly in the same way, about a thousand years ago, by an Irish philosopher called Furrier, on account of his keeping a retail shop for cat peltries and other furs. Pundit *knows*, you know; there can be no mistake about it. How very wonderfully do we see verified every day, the profound observation of the Hindoo Aries Tottle (as quoted by Pundit) — “Thus must we say that, not once or twice, or a few times, but with almost infinite repetitions, the same opinions come round in a circle among men.”

April 2. — Spoke to-day the magnetic cutter in charge of the middle section of floating telegraph wires. I learn that when this species of telegraph was first put into operation by Horse, it was considered quite impossible to convey the wires over sea, but now we are at a loss to comprehend where the difficulty lay! So wags the world. *Tempora mutantur* — excuse me for quoting the Etruscan. What *would* we do without the Atalantic telegraph? (Pundit says Atlantic was the ancient adjective.) We lay to a few minutes to ask the cutter some questions, and learned, among other glorious news, that civil war is raging in Africa, while the plague is doing its good work beautifully both in Yurope and Ayesher. Is it not truly remarkable that, before the magnificent light shed upon philosophy by Humanity, the world was accustomed to regard War and Pestilence as calamities? Do you know that prayers were actually offered up in the ancient temples to the end that these *evils* (!) might not be visited upon mankind? Is it not really difficult to comprehend upon what principle of interest our forefathers acted? Were they so blind as not to perceive that the destruction of a myriad of individuals is only so much positive advantage to the mass!

April 3. — It is really a very fine amusement to ascend the rope-ladder leading to the summit of the balloon-bag, and thence survey the surrounding world. From the car below you know the prospect is not so comprehensive — you can see little vertically. But seated here (where I

write this) in the luxuriously-cushioned open piazza of the summit, one can see everything that is going on in all directions. Just now there is quite a crowd of balloons in sight, and they present a very animated appearance, while the air is resonant with the hum of so many millions of human voices. I have heard it asserted that when Yellow or (Pundit *will* have it) Violet, who is supposed to have been the first æronaut, maintained the practicability of traversing the atmosphere in all directions, by merely ascending or descending until a favorable current was attained, he was scarcely hearkened to at all by his contemporaries, who looked upon him as merely an ingenious sort of madman, because the philosophers (?) of the day declared the thing impossible. Really now it does seem to me *quite* unaccountable how any thing so obviously feasible could have escaped the sagacity of the ancient *savans*. But in all ages the great obstacles to advancement in Art have been opposed by the so-called men of science. To be sure, *our* men of science are not quite so bigoted as those of old: — oh, I have something so queer to tell you on this topic. Do you know that it is not more than a thousand years ago since the metaphysicians consented to relieve the people of the singular fancy that there existed but *two possible roads for the attainment of Truth!* Believe it if you can! It appears that long, long ago, in the night of Time, there lived a Turkish philosopher (or Hindoo possibly) called Aries Tottle. This person introduced, or at all events propagated what was termed the deductive or *à priori* mode of investigation. He started with what he maintained to be *axioms* or “self-evident truths,” and thence proceeded “logically” to results. His greatest disciples were one Neuclyd, and one Cant. Well, Aries Tottle flourished supreme until advent of one Hog, surnamed the “Ettrick Shepherd,” who preached an entirely different system, which he called the *à posteriori* or *inductive*. His plan referred altogether to Sensation. He proceeded by observing, analyzing, and classifying facts — *instantiæ naturæ*, as they were affectedly called — into general laws. Aries Tottle’s mode, in a word, was based on *noumena*; Hog’s on *phenomena*. Well, so great was the admiration excited by this latter system that, at its first introduction, Aries Tottle fell into disrepute; but finally he recovered ground and was permitted to divide the realm of Truth with his more modern rival. The *savans* now maintained the Aristotelian and *Baconian* roads were the sole possible avenues to knowledge. “*Baconian*,” you must know, was an adjective invented as equivalent to Hog-ian and more euphonious and dignified.

Now, my dear friend, I do assure you, most positively, that I represent this matter fairly, on the soundest authority; and you can easily understand how a notion so absurd on its very face must have operated to retard the progress of all true knowledge — which makes its advances almost invariably by intuitive bounds. The ancient idea confined investigations to *crawling*; and for hundreds of years so great was the infatuation about Hog especially, that a virtual end was put to all thinking,

properly so called. No man dared utter a truth to which he felt himself indebted to his *Soul* alone. It mattered not whether the truth was even *demonstrably* a truth, for the bullet-headed *savans* of the time regarded only *the road* by which he had attained it. They would not even *look* at the end. "Let us see the means," they cried, "the means!" If, upon investigation of the means, it was found to come under neither the category *Aries* (that is to say *Ram*) nor under the category *Hog*, why then the *savans* went no farther, but pronounced the "theorist" a fool, and would have nothing to do with him or his truth.

Now, it cannot be maintained, even, that by the crawling system the greatest amount of truth would be attained in any long series of ages, for the repression of *imagination* was an evil not to be compensated for by any superior *certainty* in the ancient modes of investigation. The error of these *Jurmain*s, these *Vrinch*, these *Inglitch*, and these *Amriccan*s (the latter, by the way, were our own immediate progenitors), was an error quite analogous with that of the *wiseacre* who fancies that he must necessarily see an object the better the more closely he holds it to his eyes. These people blinded themselves by details. When they proceeded *Hoggishly*, their "facts" were by no means always facts — a matter of little consequence had it not been for assuming that they *were* facts and must be facts because they appeared to be such. When they proceeded on the path of the *Ram*, their course was scarcely as straight as a *ram's* horn, for they *never had* an axiom which was an axiom at all. They must have been very blind not to see this, even in their own day; for even in their own day many of the long "established" axioms had been rejected. For example — "*Ex nihilo nihil fit*"; "a body cannot act where it is not"; "there cannot exist antipodes"; "darkness cannot come out of light" — all these, and a dozen other similar propositions, formerly admitted without hesitation as axioms, were, even at the period of which I speak, seen to be untenable. How absurd in these people, then, to persist in putting faith in "axioms" as immutable bases of Truth! But even out of the mouths of their soundest reasoners it is easy to demonstrate the futility, the impalpability of their axioms in general. Who *was* the soundest of their logicians? Let me see! I will go and ask *Pundit* and be back in a minute. . . . Ah, here we have it! Here is a book written nearly a thousand years ago and lately translated from the *Inglitch* — which, by the way, appears to have been the rudiment of the *Amriccan*. *Pundit* says it is decidedly the cleverest ancient work on its topic, *Logic*. The author (who was much thought of in his day) was one *Miller*, or *Mill*; and we find it recorded of him, as a point of some importance, that he had a mill-horse called *Bentham*. But let us glance at the treatise!

Ah! — "Ability or inability to conceive," says *Mr. Mill*, very properly, "is in no case to be received as a criterion of axiomatic truth." What *modern* in his senses would ever think of disputing this truism? The only wonder with us must be, how it happened that *Mr. Mill* conceived it

necessary even to hint at any thing so obvious. So far good — but let us turn over another paper. What have we here? — “Contradictories cannot both be true — that is, cannot co-exist in nature.” Here Mr. Mill means, for example, that a tree must be either a tree or not a tree — that it cannot be at the same time a tree and not a tree. Very well; but I ask him *why*. His reply is this — and never pretends to be any thing else than this — “Because it is impossible to conceive that contradictories can both be true.” But this is no answer at all, by his own showing; for has he not just admitted as a truism that “ability or inability to conceive is *in no case* to be received as a criterion of axiomatic truth.”

Now I do not complain of these ancients so much because their logic is, by their own showing, utterly baseless, worthless and fantastic altogether, as because of their pompous and imbecile proscription of all *other* roads of Truth, of all *other* means for its attainment than the two preposterous paths — the one of creeping and the one of crawling — to which they have dared to confine the Soul that loves nothing so well as to *soar*.

By the by, my dear friend, do you not think it would have puzzled these ancient dogmaticians to have determined by which of their two roads it was that the most important and most sublime of *all* their truths was, in effect, attained? I mean the truth of Gravitation. Newton owed it to Kepler. Kepler admitted that his three laws were *guessed at* — these three laws of all laws which led the great Ingitch mathematician to his principle, the basis of all physical principle — to go behind which we must enter the Kingdom of Metaphysics. Kepler guessed — that is to say *imagined*. He was essentially a “theorist” — that word now of so much sanctity, formerly an epithet of contempt. Would it not have puzzled these old moles too, to have explained by which of the two “roads” a cryptographist unriddles a cryptograph of more than usual secrecy, or by which of the two roads Champollion directed mankind to those enduring and almost innumerable truths which resulted from his deciphering the Hieroglyphics.

One word more on this topic and I will be done boring you. Is it not *passing* strange that, with their eternal prattling about *roads* to Truth, these bigoted people missed what we now so clearly perceive to be the great highway — that of Consistency? Does it not seem singular how they should have failed to deduce from the works of God the vital fact that a perfect consistency *must be* an absolute truth! How plain has been our progress since the late announcement of this proposition! Investigation has been taken out of the hands of the ground-moles and given, as a task, to the true and only true thinkers, the men of ardent imagination. These latter *theorize*. Can you not fancy the shout of scorn with which my words would be received by our progenitors were it possible for them to be now looking over my shoulder? These men, I say, *theorize*; and their theories are simply corrected, reduced, systematized — cleared, little

by little, of their dross of inconsistency — until, finally, a perfect consistency stands apparent which even the most stolid admit, because it *is* a consistency, to be an absolute and an unquestionable *truth*.

April 4. — The new gas is doing wonders, in conjunction with the new improvement with gutta percha. How very safe, commodious, manageable, and in every respect convenient are our modern balloons! Here is an immense one approaching us at the rate of at least a hundred and fifty miles an hour. It seems to be crowded with people — perhaps there are three or four hundred passengers — and yet it soars to an elevation of nearly a mile, looking down upon poor us with sovereign contempt. Still a hundred or even two hundred miles an hour is slow travelling after all. Do you remember our flight on the railroad across the Kanadaw continent? — fully three hundred miles the hour — *that* was travelling. Nothing to be seen though — nothing to be done but flirt, feast and dance in the magnificent saloons. Do you remember what an odd sensation was experienced when, by chance, we caught a glimpse of external objects while the cars were in full flight? Every thing seemed unique — in one mass. For my part, I cannot say but that I preferred the travelling by the slow train of a hundred miles the hour. Here we were permitted to have glass windows — even to have them open — and something like a distinct view of the country was attainable. . . . Pundit says that *the route* for the great Kanadaw railroad must have been in some measure marked out about nine hundred years ago! In fact, he goes so far as to assert that actual traces of a road are still discernible — traces referable to a period quite as remote as that mentioned. The track, it appears was *double* only; ours, you know, has twelve paths; and three or four new ones are in preparation. The ancient rails were very slight, and placed so close together as to be, according to modern notions, quite frivolous, if not dangerous in the extreme. The present width of track — fifty feet — is considered, indeed, scarcely secure enough. For my part, I make no doubt that a track of some sort *must* have existed in very remote times, as Pundit asserts; for nothing can be clearer, to my mind, than that, at some period — not less than seven centuries ago, certainly — the Northern and Southern Kanadaw continents were *united*; the Kanawdians, then, would have been driven, by necessity, to a great railroad across the continent.

April 5. — I am almost devoured by *ennui*. Pundit is the only conversible person on board; and he, poor soul! can speak of nothing but antiquities. He has been occupied all the day in the attempt to convince me that the ancient Amriccans *governed themselves!* — did ever anybody hear of such an absurdity? — that they existed in a sort of every-man-for-himself confederacy, after the fashion of the “prairie dogs” that we read of in fable. He says that they started with the queerest idea conceivable, viz: that all men are born free and equal — this in the very teeth of the laws of *gradation* so visibly impressed upon all things both in the moral

and physical universe. Every man "voted," as they called it — that is to say meddled with public affairs — until, at length, it was discovered that what is everybody's business is nobody's, and that the "Republic" (so the absurd thing was called) was without a government at all. It is related, however, that the first circumstance which disturbed, very particularly, the self-complacency of the philosophers who constructed this "Republic," was the startling discovery that universal suffrage gave opportunity for fraudulent schemes, by means of which any desired number of votes might at any time be polled, without the possibility of prevention or even detection, by any party which should be merely villainous enough not to be ashamed of the fraud. A little reflection upon this discovery sufficed to render evident the consequences, which were that rascality *must* predominate — in a word, that a republican government *could* never be any thing but a rascally one. While the philosophers, however, were busied in blushing at their stupidity in not having foreseen these inevitable evils, and intent upon the invention of new theories, the matter was put to an abrupt issue by a fellow of the name of *Mob*, who took every thing into his own hands and set up a despotism, in comparison with which those of the fabulous Zeros and Hellofagabaluses were respectable and delectable. This *Mob* (a foreigner, by-the-by), is said to have been the most odious of all men that ever encumbered the earth. He was a giant in stature — insolent, rapacious, filthy; had the gall of a bullock with the heart of a hyena and the brains of a peacock. He died, at length, by dint of his own energies, which exhausted him. Nevertheless, he had his uses, as every thing has, however vile, and taught mankind a lesson which to this day it is in no danger of forgetting — never to run directly contrary to the natural analogies. As for Republicanism, no analogy could be found for it upon the face of the earth — unless we except the case of the "prairie dogs," an exception which seems to demonstrate, if anything, that democracy is a very admirable form of government — for dogs.

April 6. — Last night had a fine view of Alpha Lyrae, whose disk, through our captain's spy-glass, subtends an angle of half a degree, looking very much as our sun does to the naked eye on a misty day. Alpha Lyrae, although so *very* much larger than our sun, by the by, resembles him closely as regards its spots, its atmosphere, and in many other particulars. It is only within the last century, Pundit tells me, that the binary relation existing between these two orbs began even to be suspected. The evident motion of our system in the heavens was (strange to say!) referred to an orbit about a prodigious star in the centre of the galaxy. About this star, or at all events about a centre of gravity common to all the globes of the Milky Way and supposed to be near Alcyone in the Pleiades, every one of these globes was declared to be revolving, our own performing the circuit in a period of 117,000,000 of years! *We*, with our present lights, our vast telescopic improvements, and so forth, of course find it difficult to comprehend *the ground* of an idea such as this. Its first propagator

was one Mudler. He was led, we must presume, to this wild hypothesis by mere analogy in the first instance; but, this being the case, he should have at least adhered to analogy in its development. A great central orb *was*, in fact, suggested; so far Mudler was consistent. This central orb, however, dynamically, should have been greater than all its surrounding orbs taken together. The question might then have been asked — “Why do we not see it?” — *we*, especially, who occupy the mid region of the cluster — the very locality *near* which, at least, must be situated this inconceivable central sun. The astronomer, perhaps, at this point, took refuge in the suggestion of non-luminosity; and here analogy was suddenly let fall. But even admitting the central orb non-luminous, how did he manage to explain its failure to be rendered visible by the incalculable host of glorious suns glaring in all directions about it? No doubt what he finally maintained was merely a centre of gravity common to all the revolving orbs — but here again analogy must have been let fall. Our system revolves, it is true, about a common centre of gravity, but it does this in connection with and in consequence of a material sun whose mass more than counterbalances the rest of the system. The mathematical circle is a curve composed of an infinity of straight lines; but this idea of the circle — this idea of it which, in regard to all earthly geometry, we consider as merely the mathematical, in contradistinction from the practical, idea — is, in sober fact, the *practical* conception which alone we have any right to entertain in respect to those Titanic circles with which we have to deal, at least in fancy, when we suppose our system, with its fellows, revolving about a point in the centre of the galaxy. Let the most vigorous of human imaginations but attempt to take a single step toward the comprehension of a circuit so unutterable! I would scarcely be paradoxical to say that a flash of lightning itself, travelling *forever* upon the circumference of this inconceivable circle, would still *forever* be travelling in a straight line. That the path of our sun along such a circumference — that the direction of our system in such an orbit — would, to any human perception, deviate in the slightest degree from a straight line even in a million of years, is a proposition not to be entertained; and yet these ancient astronomers were absolutely cajoled, it appears, into believing that a decisive curvature had become apparent during the brief period of their astronomical history — during the mere point — during the utter nothingness of two or three thousand years! How incomprehensible, that considerations such as this did not at once indicate to them the true state of affairs — that of the binary revolution of our sun and Alpha Lyre around a common centre of gravity!

April 7. — Continued last night our astronomical amusements. Had a fine view of the five Neptunian asteroids, and watched with much interest the putting up of a huge impost on a couple of lintels in the new temple at Daphnis in the moon. It was amusing to think that creatures so diminutive as the lunarians, and bearing so little resemblance to

humanity, yet evinced a mechanical ingenuity so much superior to our own. One finds it difficult, too, to conceive the vast masses which these people handle so easily, to be as light as our own reason tells us they actually are.

April 8. — Eureka! Pundit is in his glory. A balloon from Kanadaw spoke us to-day and threw on board several late papers; they contain some exceedingly curious information relative to Kanawdian or rather Amriccan antiquities. You know, I presume, that laborers have for some months been employed in preparing the ground for a new fountain at Paradise, the Emperor's principal pleasure garden. Paradise, it appears, has been, *literally* speaking, an island time out of mind — that is to say, its northern boundary was always (as far back as any record extends) a rivulet, or rather a very narrow arm of the sea. This arm was gradually widened until it attained its present breadth — a mile. The whole length of the island is nine miles; the breadth varies materially. The entire area (so Pundit says) was, about eight hundred years ago, densely packed with houses, some of them twenty stories high; land (for some most unaccountable reason) being considered as especially precious just in this vicinity. The disastrous earthquake, however, of the year 2050, so totally uprooted and overwhelmed the town (for it was almost too large to be called a village) that the most indefatigable of our antiquarians have never yet been able to obtain from the site any sufficient data (in the shape of coins, medals or inscriptions) wherewith to build up even the ghost of a theory concerning the manners, customs, &c., &c., &c., of the aboriginal inhabitants. Nearly all that we have hitherto known of them is, that they were a portion of the Knickerbocker tribe of savages infesting the continent at its first discovery by Recorder Riker, a knight of the Golden Fleece. They were by no means uncivilized, however, but cultivated various arts and even sciences after a fashion of their own. It is related of them that they were acute in many respects, but were oddly afflicted with monomania for building what, in the ancient Amriccan, was denominated "churches" — a kind of pagoda instituted for the worship of two idols that went by the names of Wealth and Fashion. In the end, it is said, the island became, nine tenths of it, church. The women, too, it appears, were oddly deformed by a natural protuberance of the region just below the small of the back — although, most unaccountably, this deformity was looked upon altogether in the light of a beauty. One or two pictures of these singular women have in fact, been miraculously preserved. They look very odd, *very* — like something between a turkey-cock and a dromedary.

Well, these few details are nearly all that have descended to us respecting the ancient Knickerbockers. It seems, however, that while digging in the centre of the emperor's garden, (which, you know, covers the whole island), some of the workmen unearthed a cubical and evidently chiseled block of granite, weighing several hundred pounds. It

was in good preservation, having received, apparently, little injury from the convulsion which entombed it. On one of its surfaces was a marble slab with (only think of it!) *an inscription — a legible inscription*. Pundit is in ecstasies. Upon detaching the slab, a cavity appeared, containing a leaden box filled with various coins, a long scroll of names, several documents which appear to resemble newspapers, with other matters of intense interest to the antiquarian! There can be no doubt that all these are genuine Amriccan relics belonging to the tribe called Knickerbocker. The papers thrown on board our balloon are filled with fac-similes of the coins, MSS., typography, &c., &c. I copy for your amusement the Knickerbocker inscription on the marble slab: —

THIS CORNER STONE OF A MONUMENT TO
THE MEMORY OF
GEORGE WASHINGTON
WAS LAID WITH APPROPRIATE CEREMONIES
ON THE
19TH DAY OF OCTOBER, 1847
THE ANNIVERSARY OF THE SURRENDER OF
LORD CORNWALLIS
TO GENERAL WASHINGTON AT YORKTOWN
A. D. 1781
UNDER THE AUSPICES OF THE
WASHINGTON MONUMENT ASSOCIATION OF
THE CITY OF NEW YORK

This, as I give it, is a verbatim translation done by Pundit himself, so there *can* be no mistake about it. From the few words thus preserved, we glean several important items of knowledge, not the least interesting of which is the fact that a thousand years ago *actual* monuments had fallen into disuse — as was all very proper — the people contenting themselves, as we do now, with a mere indication of the design to erect a monument at some future time; a corner-stone being cautiously laid by itself “solitary and alone” (excuse me for quoting the great American poet Benton!), as a guarantee of the magnanimous *intention*. We ascertain, too, very distinctly, from this admirable inscription, the how as well as the where and the what, of the great surrender in question. As to the *where*, it was Yorktown (wherever that was), and as to the *what*, it was General Cornwallis (no doubt some wealthy dealer in corn). *He* was surrendered. The inscription commemorates the surrender of — what? why, “of Lord Cornwallis.” The only question is what could the savages wish him surrendered for. But when we remember that these savages were undoubtedly cannibals, we are led to the conclusion that they intended him for

sausage. As to the *how* of the surrender, no language can be more explicit. Lord Cornwallis was surrendered (for sausage) "under the auspices of the Washington Monument Association" — no doubt a charitable institution for the depositing of corner-stones. — But, Heaven bless me! what is the matter? Ah, I see — the balloon has collapsed, and we shall have a tumble into the sea. I have, therefore, only time enough to add that, from a hasty inspection of the fac-similes of newspapers, &c., &c., I find that *the* great men in those days among the Amriccans, were one John, a smith, and one Zacchary, a tailor.

Good-bye, until I see you again. Whether you ever get this letter or not is point of little importance, as I write altogether for my own amusement. I shall cork the MS. up in a bottle, however, and throw it into the sea.

Yours everlastingly,
PUNDITA.

Hop-Frog: or, the Eight Chained Ourang-Outangs

I NEVER knew anyone so keenly alive to a joke as the king was. He seemed to live only for joking. To tell a good story of the joke kind, and to tell it well, was the surest road to his favor. Thus it happened that his seven ministers were all noted for their accomplishments as jokers. They all took after the king, too, in being large, corpulent, oily men, as well as inimitable jokers. Whether people grow fat by joking, or whether there is something in fat itself which predisposes to a joke, I have never been quite able to determine; but certain it is that a lean joker is a *rara avis in terris*.

About the refinements, or, as he called them, the 'ghost' of wit, the king troubled himself very little. He had an especial admiration for *breadth* in a jest, and would often put up with *length*, for the sake of it. Over-niceties wearied him. He would have preferred Rabelais' 'Gargantua' to the 'Zadig' of Voltaire: and, upon the whole, practical jokes suited his taste far better than verbal ones.

At the date of my narrative, professing jesters had not altogether gone out of fashion at court. Several of the great continental 'powers' still retain their 'fools,' who wore motley, with caps and bells, and who were expected to be always ready with sharp witticisms, at a moment's notice, in consideration of the crumbs that fell from the royal table.

Our king, as a matter of course, retained his 'fool.' The fact is, he *required* something in the way of folly — if only to counterbalance the

heavy wisdom of the seven wise men who were his ministers — not to mention himself.

His fool, or professional jester, was not *only* a fool, however. His value was trebled in the eyes of the king, by the fact of his being also a dwarf and a cripple. Dwarfs were as common at court, in those days, as fools; and many monarchs would have found it difficult to get through their days (days are rather longer at court than elsewhere) without both a jester to laugh *with*, and a dwarf to laugh *at*. But, as I have already observed, your jesters, in ninety-nine cases out of a hundred, are fat, round, and unwieldy — so that it was no small source of self-gratulation with our king that, in Hop-Frog (this was the fool's name), he possessed a triplicate treasure in one person.

I believe the name 'Hop-Frog' was *not* that given to the dwarf by his sponsors at baptism, but it was conferred upon him, by general consent of the several ministers, on account of his inability to walk as other men do. In fact, Hop-Frog could only get along by a sort of interjectional gait — something between a leap and a wriggle — a movement that afforded illimitable amusement, and of course consolation, to the king, for (notwithstanding the protuberance of his stomach and a constitutional swelling of the head) the king, by his whole court, was accounted a capital figure.

But although Hop-Frog, through the distortion of his legs, could move only with great pain and difficulty along a road or floor, the prodigious muscular power which nature seemed to have bestowed upon his arms, by way of compensation for deficiency in the lower limbs, enabled him to perform many feats of wonderful dexterity, where trees or ropes were in question, or any thing else to climb. At such exercises he certainly much more resembled a squirrel, or a small monkey, than a frog.

I am not able to say, with precision, from what country Hop-Frog originally came. It was from some barbarous region, however, that no person ever heard of — a vast distance from the court of our king. Hop-Frog, and a young girl very little less dwarfish than himself (although of exquisite proportions, and a marvellous dancer), had been forcibly carried off from their respective homes in adjoining provinces, and sent as presents to the king, by one of his ever-victorious generals.

Under these circumstances, it is not to be wondered at that a close intimacy arose between the two little captives. Indeed, they soon became sworn friends. Hop-Frog, who, although he made a great deal of sport, was by no means popular, had it not in his power to render Trippetta many services; but *she*, on account of her grace and exquisite beauty (although a dwarf), was universally admired and petted; so she possessed much influence; and never failed to use it, whenever she could, for the benefit of Hop-Frog.

On some grand state occasion — I forgot what — the king determined to have a masquerade, and whenever a masquerade or any thing of that

kind, occurred at our court, then the talents, both of Hop-Frog and Trippetta were sure to be called into play. Hop-Frog, in especial, was so inventive in the way of getting up pageants, suggesting novel characters, and arranging costumes, for masked balls, that nothing could be done, it seems, without his assistance.

The night appointed for the fête had arrived. A gorgeous hall had been fitted up, under Trippetta's eye, with every kind of device which could possibly give *éclat* to a masquerade. The whole court was in a fever of expectation. As for costumes and characters, it might well be supposed that everybody had come to a decision on such points. Many had made up their minds (as to what *rôles* they should assume) a week, or even a month, in advance; and, in fact, there was not a particle of indecision anywhere — except in the case of the king and his seven minsters. Why *they* hesitated I never could tell, unless they did it by way of a joke. More probably, they found it difficult, on account of being so fat, to make up their minds. At all events, time flew; and, as a last resort, they sent for Trippetta and Hop-Frog.

When the two little friends obeyed the summons of the king, they found him sitting at his wine with the seven members of his cabinet council; but the monarch appeared to be in a very ill humor. He knew that Hop-Frog was not fond of wine; for it excited the poor cripple almost to madness; and madness is no comfortable feeling. But the king loved his practical jokes, and took pleasure in forcing Hop-Frog to drink and (as the king called it) 'to be merry.'

'Come here, Hop-Frog,' said he, as the jester and his friend entered the room; 'swallow this bumper to the health of your absent friends, [here Hop-Frog sighed,] and then let us have the benefit of your invention. We want characters — *characters*, man — something novel — out of the way. We are wearied with this everlasting sameness. Come, drink! the wine will brighten your wits.'

Hop-Frog endeavored, as usual, to get up a jest in reply to these advances from the king; but the effort was too much. It happened to be the poor dwarf's birthday, and the command to drink to his 'absent friends' forced the tears to his eyes. Many large, bitter drops fell into the goblet as he took it, humbly, from the hand of the tyrant.

'Ah! ha! ha! ha!' roared the latter, as the dwarf reluctantly drained the beaker. — 'See what a glass of good wine can do! Why, your eyes are shining already!'

Poor fellow! his large eyes *gleamed*, rather than shone; for the effect of wine on his excitable brain was not more powerful than instantaneous. He placed the goblet nervously on the table, and looked round upon the company with a half-insane stare. They all seemed highly amused at the success of the king's 'joke.'

'And now to business,' said the prime minister, a very fat man.

'Yes,' said the king; 'Come, Hop-Frog, lend us your assistance. Char-

acters, my fine fellow; we stand in need of characters — all of us — ha! ha! ha!’ and as this was seriously meant for a joke, his laugh was chorused by the seven.

Hop-Frog also laughed although feebly and somewhat vacantly.

‘Come, come,’ said the king, impatiently, ‘have you nothing to suggest?’

‘I am endeavoring to think of something *novel*,’ replied the dwarf, abstractedly, for he was quite bewildered by the wine.

‘Endeavoring!’ cried the tyrant, fiercely; ‘what do you mean by *that*? Ah, I perceive. You are sulky, and want more wine. Here, drink this!’ and he poured out another goblet full and offered it to the cripple, who merely gazed at it, gasping for breath.

‘Drink, I say!’ shouted the monster, ‘or by the fiends —’

The dwarf hesitated. The king grew purple with rage. The courtiers smirked. Trippetta, pale as a corpse, advanced to the monarch’s seat, and, falling on her knees before him, implored him to spare her friend.

The tyrant regarded her, for some moments, in evident wonder at her audacity. He seemed quite at a loss what to do or say — how most becomingly to express his indignation. At last, without uttering a syllable, he pushed her violently from him, and threw the contents of the brimming goblet in her face.

The poor girl got up the best she could, and, not daring even to sigh, resumed her position at the foot of the table.

There was a dead silence for about half a minute, during which the falling of a leaf, or of a feather, might have been heard. It was interrupted by a low, but harsh and protracted *grating* sound which seemed to come at once from every corner of the room.

‘What — what — *what* are you making that noise for?’ demanded the king, turning furiously to the dwarf.

The latter seemed to have recovered, in great measure, from his intoxication, and looking fixedly but quietly into the tyrant’s face, merely ejaculated:

‘I — I? How could it have been me?’

‘The sound appeared to come from without,’ observed one of the courtiers. ‘I fancy it was the parrot at the window, whetting his bill upon his cage-wires.’

‘True,’ replied the monarch, as if much relieved by the suggestion; ‘but, on the honor of a knight, I could have sworn that it was the grating of this vagabond’s teeth.’

Hereupon the dwarf laughed (the king was too confirmed a joker to object to any one’s laughing), and displayed a set of large, powerful, and very repulsive teeth. Moreover, he avowed his perfect willingness to swallow as much wine as desired. The monarch was pacified; and having drained another bumper with no very perceptible ill effect, Hop-Frog entered at once, and with spirit, into the plans for the masquerade.

'I cannot tell what was the association of idea,' observed he, very tranquilly, and as if he had never tasted wine in his life, 'but *just after* your majesty had struck the girl and thrown the wine in her face — *just after* your majesty had done this, and while the parrot was making that odd noise outside the window, there came into my mind a capital diversion — one of my own country frolics — often enacted among us, at our masquerades: but here it will be new altogether. Unfortunately, however, it requires a company of eight persons and ——'

'Here we *are!*' cried the king, laughing at his acute discovery of the coincidence; 'eight to a fraction — I and my seven ministers. Come! what is the diversion?'

'We call it,' replied the cripple, 'the Eight Chained Ourang-Outangs, and it really is excellent sport if well enacted.'

'We will enact it,' remarked the king, drawing himself up, and lowering his eyelids.

'The beauty of the game,' continued Hop-Frog, 'lies in the fright it occasions among the women.'

'Capital!' roared in chorus the monarch and his ministry.

'I will equip you as ourang-outangs,' proceeded the dwarf; 'leave all that to me. The resemblance shall be so striking, that the company of masqueraders will take you for real beasts — and of course, they will be as much terrified as astonished.'

'Oh, this is exquisite!' exclaimed the king. 'Hop-Frog! I will make a man of you.'

'The chains are for the purpose of increasing the confusion by their jangling. You are supposed to have escaped, *en masse*, from your keepers. Your majesty cannot conceive the *effect* produced, at a masquerade, by eight chained ourang-outangs, imagined to be real ones by most of the company; and rushing in with savage cries, among the crowd of delicately and gorgeously habited men and women. The *contrast* is inimitable.'

'It *must* be,' said the king: and the council arose hurriedly (as it was growing late), to put in execution the scheme of Hop-Frog.

His mode of equipping the party as ourang-outangs was very simple, but effective enough for his purposes. The animals in question had, at the epoch of my story, very rarely been seen in any part of the civilized world; and as the imitations made by the dwarf were sufficiently beast-like and more than sufficiently hideous, their truthfulness to nature was thus thought to be secured.

The king and his ministers were first encased in tight-fitting stockinet shirts and drawers. They were then saturated with tar. At this stage of the process, some one of the party suggested feathers; but the suggestion was at once overruled by the dwarf, who soon convinced the eight, by ocular demonstration, that the hair of such a brute as the ourang-outang was much more efficiently represented by *flax*. A thick coating

of the latter was accordingly plastered upon the coating of tar. A long chain was now procured. First, it was passed about the waist of the king, *and tied*; then about another of the party, and also tied; then about all successively, in the same manner. When this chaining arrangement was complete, and the party stood as far apart from each other as possible, they formed a circle; and to make all things appear natural, Hop-Frog passed the residue of the chain in two diameters, at right angles, across the circle, after the fashion adopted, at the present day, by those who capture Chimpanzees, or other large apes, in Borneo.

The grand saloon in which the masquerade was to take place, was a circular room, very lofty, and receiving the light of the sun only through a single window at top. At night (the season for which the apartment was especially designed) it was illuminated principally by a large chandelier, depending by a chain from the centre of the sky-light, and lowered, or elevated, by means of a counter-balance as usual; but (in order not to look unsightly) this latter passed outside the cupola and over the roof.

The arrangements of the room had been left to Trippetta's superintendence; but, in some particulars, it seems, she had been guided by the calmer judgment of her friend the dwarf. At his suggestion it was that, on this occasion, the chandelier was removed. Its waxen drippings (which, in weather so warm, it was quite impossible to prevent) would have been seriously detrimental to the rich dresses of the guests, who, on account of the crowded state of the saloon, could not *all* be expected to keep from out its centre; that is to say, from under the chandelier. Additional sconces were set in various parts of the hall, out of the way; and a flambeau, emitting sweet odor, was placed in the right hand of each of the Caryatides that stood against the wall — some fifty or sixty altogether.

The eight ourang-outangs, taking Hop-Frog's advice, waited patiently until midnight (when the room was thoroughly filled with masqueraders) before making their appearance. No sooner had the clock ceased striking, however, than they rushed, or rather rolled in, all together — for the impediments of their chains caused most of the party to fall, and all to stumble as they entered.

The excitement among the masqueraders was prodigious, and filled the heart of the king with glee. As had been anticipated, there were not a few of the guests who supposed the ferocious-looking creatures to be beasts of *some* kind in reality, if not precisely ourang-outangs. Many of the women swooned with affright; and had not the king taken the precaution to exclude all weapons from the saloon, his party might soon have expiated their frolic in their blood. As it was, a general rush was made for the doors; but the king had ordered them to be locked immediately upon his entrance; and, at the dwarf's suggestion, the keys had been deposited with *him*.

While the tumult was at its height, and each masquerader attentive only to his own safety (for, in fact, there was much *real* danger from the pressure of the excited crowd), the chain by which the chandelier ordinarily hung, and which had been drawn up on its removal, might have been seen very gradually to descend, until its hooked extremity came within three feet of the floor.

Soon after this, the king and his seven friends having reeled about the hall in all directions, found themselves, at length, in its centre, and, of course, in immediate contact with the chain. While they were thus situated, the dwarf, who had followed noiselessly at their heels, inciting them to keep up the commotion, took hold of their own chain at the intersection of the two portions which crossed the circle diametrically and at right angles. Here, with the rapidity of thought, he inserted the hook from which the chandelier had been wont to depend; and, in an instant, by some unseen agency, the chandelier-chain was drawn so far upward as to take the hook out of reach, and, as an inevitable consequence, to drag the ourang-outangs together in close connection, and face to face.

The masqueraders, by this time, had recovered, in some measure, from their alarm; and, beginning to regard the whole matter as a well-concocted pleasantry, set up a loud shout of laughter at the predicament of the apes.

'Leave them to *me*!' now screamed Hop-Frog, his shrill voice making itself easily heard through all the din. 'Leave them to *me*. I fancy I know them. If I can only get a good look at them, I can soon tell who they are.'

Here, scrambling over the heads of the crowd, he managed to get to the wall; when, seizing a flambeau from one of the Caryatides, he returned, as he went, to the centre of the room — leaping, with the agility of a monkey, upon the king's head, and thence clambered a few feet up the chain; holding down the torch to examine the group of ourang-outangs, and still screaming: 'I shall soon find out who they are!'

And now, while the whole assembly (the apes included) were convulsed with laughter, the jester suddenly uttered a shrill whistle; when the chain flew violently up for about thirty feet — dragging with it the dismayed and struggling ourang-outangs, and leaving them suspended in mid-air between the sky-light and the floor. Hop-Frog, clinging to the chain as it rose, still maintained his relative position in respect to the eight maskers, and still (as if nothing were the matter) continued to thrust his torch down toward them, as though endeavoring to discover who they were.

So thoroughly astonished was the whole company at this ascent, that a dead silence, of about a minute's duration, ensued. It was broken by just such a low, harsh, *grating* sound, as had before attracted the attention of the king and his councillors when the former threw the wine in

the face of Trippetta. But, on the present occasion, there could be no question as to *whence* the sound issued. It came from the fang-like teeth of the dwarf, who ground them and gnashed them as he foamed at the mouth, and glared, with an expression of maniacal rage, into the up-turned countenances of the king and his seven companions.

'Ah, hal' said at length the infuriated jester. 'Ah, hal I begin to see who these people *are* now!' Here, pretending to scrutinize the king more closely, he held the flambeau to the flaxen coat which enveloped him, and which instantly burst into a sheet of vivid flame. In less than half a minute the whole eight ourang-outangs were blazing fiercely, amid the shrieks of the multitude who gazed at them from below, horror-stricken, and without the power to render them the slightest assistance.

At length the flames, suddenly increasing in virulence, forced the jester to climb higher up the chain, to be out of their reach; and, as he made this movement, the crowd again sank, for a brief instant, into silence. The dwarf seized his opportunity, and once more spoke:

'I now see *distinctly*,' he said, 'what manner of people these maskers are. They are a great king and his seven privy-councillors, — a king who does not scruple to strike a defenceless girl, and his seven councillors who abet him in the outrage. As for myself, I am simply Hop-Frog, the jester — and *this is my last jest*.'

Owing to the high combustibility of both the flax and the tar to which it adhered, the dwarf had scarcely made an end of his brief speech before the work of vengeance was complete. The eight corpses swung in their chains, a fetid, blackened, hideous, and indistinguishable mass. The cripple hurled his torch at them, clambered leisurely to the ceiling, and disappeared through the sky-light.

It is supposed that Trippetta, stationed on the roof of the saloon, had been the accomplice of her friend in his fiery revenge, and that, together, they effected their escape to their own country: for neither was seen again.

Von Kempelen and His Discovery

AFTER the very minute and elaborate paper by Arago, to say nothing of the summary in 'Silliman's Journal,' with the detailed statement just published by Lieutenant Maury, it will not be supposed, of course, that in offering a few hurried remarks in reference to Von Kempelen's discovery, I have any design to look at the subject in a *scientific* point of view. My object is simply, in the first place, to say a few words of Von Kempelen himself (with whom, some years ago, I had the honor of a

slight personal acquaintance), since every thing which concerns him must necessarily, at this moment, be of interest; and, in the second place, to look in a general way, and speculatively, at the *results* of the discovery.

It may be as well, however, to premise the cursory observations which I have to offer, by denying, very decidedly, what seems to be a general impression (gleaned, as usual in a case of this kind, from the newspapers), viz.: that this discovery, astounding as it unquestionably is, is *unanticipated*.

By reference to the 'Diary of Sir Humphrey Davy' (Cottle and Munroe, London, pp. 150), it will be seen at pp. 53 and 82, that this illustrious chemist had not only conceived the idea now in question, but had actually made *no inconsiderable progress, experimentally*, in the very *identical analysis* now so triumphantly brought to an issue by Von Kempele, who although he makes not the slightest allusion to it, is, *without doubt* (I say it unhesitatingly, and can prove it, if required), indebted to the 'Diary' for at least the first hint of his own undertaking. Although a little technical, I cannot refrain from appending two passages from the 'Diary,' with one of Sir Humphrey's equations. [As we have not the algebraic signs necessary and as the 'Diary' is to be found at the Athenaeum Library, we omit here a small portion of Mr. Poe's manuscript. — Ed.]

The paragraph from the 'Courier and Enquirer,' which is now going the rounds of the press, and which purports to claim the invention for a Mr. Kissam, of Brunswick, Maine, appears to me, I confess, a little apocryphal, for several reasons; although there is nothing either impossible or very improbable in the statement made. I need not go into details. My opinion of the paragraph is founded principally upon its *manner*. It does not *look* true. Persons who are narrating *facts*, are seldom so particular as Mr. Kissam seems to be, about day and date and precise location. Besides, if Mr. Kissam actually *did* come upon the discovery he says he did, at the period designated — nearly eight years ago — how happens it that he took no steps, *on the instant*, to reap the immense benefits which the merest bumpkin must have known would have resulted to him individually, if not to the world at large, from the discovery? It seems to me quite incredible that any man of common understanding could have discovered what Mr. Kissam says he did, and yet have subsequently acted so like a baby — so like an owl — as Mr. Kissam *admits* that he did. By-the-way, who is Mr. Kissam? and is not the whole paragraph in the 'Courier and Enquirer' a fabrication got up to 'make a talk'? It must be confessed that it has an amazingly moon-hoaxy-air. Very little dependence is to be placed upon it, in my humble opinion; and if I were not well aware, from experience, how very easily men of science are *mystified*, on points out of their usual range of inquiry, I should be profoundly astonished at finding so eminent a chemist as

Professor Draper, discussing Mr. Kissam's (or is it Mr. Quizzem's?) pretensions to the discovery, in so serious a tone.

But to return to the 'Diary' of Sir Humphrey Davy. This pamphlet was *not* designed for the public eye, even upon the decease of the writer, as any person at all conversant with authorship may satisfy himself at once by the slightest inspection of the style. At page 13, for example, near the middle, we read, in reference to his researches about the protoxide of azote: 'In less than half a minute the respiration being continued, diminished gradually and *were* succeeded by analogous to gentle pressure on all the muscles.' That the *respiration* was not 'diminished,' is not only clear by the subsequent context, but by the use of the plural, 'were.' The sentence, no doubt, was thus intended: 'In less than half a minute, the respiration [being continued, these feelings] diminished gradually, and were succeeded by [a sensation] analogous to gentle pressure on all the muscles.' A hundred similar instances go to show that the MS. so inconsiderately published, was merely a *rough note-book*, meant only for the writer's own eye; but an inspection of the pamphlet will convince almost any thinking person of the truth of my suggestion. The fact is, Sir Humphrey Davy was about the last man in the world to *commit himself* on scientific topics. Not only had he a more than ordinary dislike to quackery, but he was morbidly afraid of *appearing* empirical; so that, however fully he might have been convinced that he was on the right track in the matter now in question, he would never have spoken *out*, until he had every thing ready for the most practical demonstration. I verily believe that his last moments would have been rendered wretched, could he have suspected that his wishes in regard to burning this 'Diary' (full of crude speculations) would have been unattended to; as, it seems, they were. I say 'his wishes,' for that he meant to include this note-book among the miscellaneous papers directed 'to be burnt,' I think there can be no manner of doubt. Whether it escaped the flames by good fortune or by bad, yet remains to be seen. That the passages quoted above, with the other similar ones referred to, gave Von Kempelen *the hint*, I do not in the slightest degree question; but I repeat, it yet remains to be seen whether this momentous discovery itself (*momentous* under any circumstances) will be of service or disservice to mankind at large. That Von Kempelen and his immediate friends will reap a rich harvest, it would be folly to doubt for a moment. They will scarcely be so weak as not to '*realize*,' in time, by large purchases of houses and land, with other property of *intrinsic* value.

In the brief account of Von Kempelen which appeared in the 'Home Journal,' and has since been extensively copied, several misapprehensions of the German original seem to have been made by the translator, who professes to have taken the passage from a late number of the Presburg 'Schnellpost.' 'Viele' has evidently been misconceived (as it

often is), and what the translator renders by 'sorrows,' is probably '*lieden*,' which, in its true version, 'sufferings,' would give a totally different complexion to the whole account; but, of course, much of this is merely guess, on my part.

Von Kempelen, however, is by no means 'a misanthrope,' in appearance, at least, whatever he may be in fact. My acquaintance with him was casual altogether; and I am scarcely warranted in saying that I know him at all; but to have seen and conversed with a man of so *prodigious* a notoriety as he has attained, or *will* attain in a few days, is not a small matter, as times go.

'The Literary World' speaks of him, confidently, as a *native* of Presburg (misled, perhaps, by the account in "The Home Journal") but I am pleased in being able to state *positively*, since I have it from his own lips, that he was born in Utica, in the State of New York, although both his parents, I believe, are of Presburg descent. The family is connected, in some way, with Maelzel, of Automaton-chess-player memory. [If we are not mistaken, the name of the *inventor* of the chess-player was either Kempelen, Von Kempelen, or something like it. ED.] In person, he is short and stout, with large, *fat*, blue eyes, sandy hair and whiskers, a wide but pleasing mouth, fine teeth, and I think a Roman nose. There is some defect in one of his feet. His address is frank, and his whole manner noticeable for *bonhomie*. Altogether, he looks, speaks, and acts as little like 'a misanthrope' as any man I ever saw. We were fellow-sojourners for a week about six years ago, at Earl's Hotel, in Providence, Rhode Island; and I presume that I conversed with him, at various times, for some three or four hours altogether. His principal topics were those of the day; and nothing that fell from him led me to suspect his scientific attainments. He left the hotel before me, intending to go to New York, and thence to Bremen; it was in the latter city that his great discovery was first made public; or, rather, it was there that he was first suspected of having made it. This is about all that I personally know of the now immortal Von Kempelen; but I have thought that even these few details would have interest for the public.

There can be little question that most of the marvellous rumors afloat about this affair are pure inventions, entitled to about as much credit as the story of Aladdin's lamp; and yet, in a case of this kind, as in the case of the discoveries in California, it is clear that the truth *may be* stranger than fiction. The following anecdote, at least, is so well authenticated, that we may receive it implicitly.

Von Kempelen had never been even tolerably well off during his residence at Bremen; and often, it was well known, he had been put to extreme shifts in order to raise trifling sums. When the great excitement occurred about the forgery on the house of Gutsmuth & Co., suspicion was directed toward Von Kempelen, on account of his having purchased a considerable property in Gasperitch Lane, and his refusing, when ques-

tioned, to explain how he became possessed of the purchase money. He was at length arrested, but nothing decisive appearing against him, was in the end set at liberty. The police, however, kept a strict watch upon his movements, and thus discovered that he left home frequently, taking always the same road, and invariably giving his watchers the slip in the neighborhood of that labyrinth of narrow and crooked passages known by the flash name of the 'Dondergat.' Finally, by dint of great perseverance, they traced him to a garret in an old house of seven stories, in an alley called Flatzplatz; and, coming upon him suddenly, found him, as they imagined, in the midst of his counterfeiting operations. His agitation is represented as so excessive that the officers had not the slightest doubt of his guilt. After hand-cuffing him, they searched his room, or rather rooms, for it appears he occupied all the *mansarde*.

Opening into the garret where they caught him, was a closet, ten feet by eight, fitted up with some chemical apparatus, of which the object has not yet been ascertained. In one corner of the closet was a very small furnace, with a glowing fire in it, and on the fire a kind of duplicate crucible — two crucibles connected by a tube. One of these crucibles was nearly full of *lead* in a state of fusion, but not reaching up to the aperture of the tube, which was close to the brim. The other crucible had some liquid in it, which, as the officers entered, seemed to be furiously dissipating in vapor. They relate that, on finding himself taken, Kempelen seized the crucibles with both hands (which were encased in gloves that afterwards turned out to be asbestic), and threw the contents on the tiled floor. It was now that they hand-cuffed him; and before proceeding to ransack the premises they searched his person, but nothing unusual was found about him, excepting a paper parcel, in his coat-pocket, containing what was afterward ascertained to be a mixture of antimony and some *unknown substance*, in nearly, but not quite, equal proportions. All attempts at analyzing the unknown substance have, so far, failed, but that it will ultimately be analyzed, is not to be doubted.

Passing out of the closet with their prisoner, the officers went through a sort of ante-chamber, in which nothing material was found, to the chemist's sleeping-room. They here rummaged some drawers and boxes, but discovered only a few papers, of no importance, and some good coin, silver and gold. At length, looking under the bed, they saw *a large, common hair trunk, without hinges, hasp, or lock*, and with the top lying carelessly across the bottom portion. Upon attempting to draw this trunk out from under the bed, they found that, with their united strength (there were three of them, all powerful men), they 'could not stir it one inch.' Much astonished at this, one of them crawled under the bed, and looking into the trunk, said:

'No wonder we couldn't move it — why it's full to the brim of old bits of brass!'

Putting his feet, now, against the wall, so as to get a good purchase,

and pushing with all his force, while his companions pulled with all theirs, the trunk, with much difficulty, was slid out from under the bed, and its contents examined. The supposed brass with which it was filled was all in small, smooth pieces, varying from the size of a pea to that of a dollar; but the pieces were irregular in shape, although more or less flat — looking, upon the whole, ‘very much as lead looks when thrown upon the ground in a molten state, and there suffered to grow cool.’ Now, not one of these officers for a moment suspected this metal to be any thing *but* brass. The idea of its being *gold* never entered their brains, of course; how *could* such a wild fancy have entered it? And their astonishment may be well conceived, when the next day it became known, all over Bremen, that the ‘lot of brass’ which they had carted so contemptuously to the police office, without putting themselves to the trouble of pocketing the smallest scrap, was not only gold — real gold — but gold far finer than any employed in coinage — gold, in fact, absolutely pure, virgin, without the slightest appreciable alloy.

I need not go over the details of Von Kempelen’s confession (as far as it went) and release, for these are familiar to the public. That he has actually realized, in spirit and in effect, if not to the letter, the old chimaera of the philosopher’s stone, no sane person is at liberty to doubt. The opinions of Arago are, of course, entitled to the greatest consideration; but he is by no means infallible; and what he says of *bismuth*, in his report to the Academy, must be taken *cum grano salis*. The simple truth is, that up to this period *all* analysis has failed; and until Von Kempelen chooses to let us have the key to his own published enigma, it is more than probable that the matter will remain, for years, *in statu quo*. All that as yet can fairly be said to be known is, that ‘*Pure gold can be made at will, and very readily from lead in connection with certain other substances, in kind and in proportions, unknown.*’

Speculation, of course, is busy as to the immediate and ultimate results of this discovery — a discovery which few thinking persons will hesitate in referring to an increased interest in the matter of gold generally, by the late developments in California; and this reflection brings us inevitably to another — the exceeding *inopportuneness* of Von Kempelen’s analysis. If many were prevented from adventuring to California, by the mere apprehension that gold would so materially diminish in value, on account of its plentifulness in the mines there, as to render the speculation of going so far in search of it a doubtful one — what impression will be wrought *now*, upon the minds of those about to emigrate, and especially upon the minds of those actually in the mineral region, by the announcement of this astounding discovery of Von Kempelen? a discovery which declares, in so many words, that beyond its intrinsic worth for manufacturing purposes (whatever that worth may be), gold now is, or at least soon will be (for it cannot be supposed that Von Kempelen can *long* retain his secret), of no greater *value* than lead, and

of far inferior value to silver. It is, indeed, exceedingly difficult to speculate prospectively upon the consequences of the discovery; but one thing may be positively maintained — that the announcement of the discovery six months ago would have had material influence in regard to the settlement of California.

In Europe, as yet, the most noticeable results have been a rise of two hundred per cent. in the price of lead, and nearly twenty-five per cent. in that of silver.

X-ing a Paragrab

As it is well known that the 'wise men' came 'from the East,' and as Mr. Touch-and-go Bullet-head came from the East, it follows that Mr. Bullet-head was a wise man; and if collateral proof of the matter be needed, here we have it — Mr. B. was an editor. Irascibility was his sole foible; for in fact the obstinacy of which men accused him was anything but his *foible*, since he justly considered it his forte. It was his strong point — his virtue; and it would have required all the logic of a Brownson to convince him that it was 'anything else.'

I have shown that Touch-and-go Bullet-head was a wise man; and the only occasion on which he did not prove infallible, was when, abandoning that legitimate home for all wise men, the East, he migrated to the city of Alexander-the-Great-o-nopolis, or some place of a similar title, out West.

I must do him the justice to say, however, that when he made up his mind finally to settle in that town, it was under the impression that no newspaper, and consequently no editor, existed in that particular section of the country. In establishing 'The Tea-Pot' he expected to have the field all to himself. I feel confident he never would have dreamed of taking up his residence in Alexander-the-Great-o-nopolis had he been aware that, in Alexander-the-Great-o-nopolis, there lived a gentleman named John Smith (if I rightly remember), who for many years had there quietly grown fat in editing and publishing the 'Alexander-the-Great-o-nopolis Gazette.' It was solely, therefore, on account of having been misinformed, that Mr. Bullet-head found himself in Alex — suppose we call it Nopolis, 'for short' — but, as he *did* find himself there, he determined to keep up his character for obst — for firmness, and remain. So remain he did; and he did more; he unpacked his press, type, etc., etc., rented an office exactly opposite to that of the 'Gazette,' and, on the third morning after his arrival, issued the first number of 'The Alexan' — that is to say, of 'The Nopolis Tea-Pot' — as nearly as I can recollect, this was the name of the new paper.

The leading article, I must admit, was brilliant — not to say severe. It was especially bitter about things in general — and as for the editor of "The Gazette," he was torn all to pieces in particular. Some of Bullet-head's remarks were really so fiery that I have always, since that time, been forced to look upon John Smith, who is still alive, in the light of a salamander. I cannot pretend to give *all* the "Tea-Pot's" paragraphs *verbatim*, but one of them runs thus:

'Oh, yes! — Oh, we perceive! Oh, no doubt! The editor over the way is a genius — O, my! Oh, goodness, gracious! — what is this world coming to? Oh, *temporal*! Oh, *Moses*!'

A philippic at once so caustic and so classical, alighted like a bomb-shell among the hitherto peaceful citizens of Nopolis. Groups of excited individuals gathered at the corners of the streets. Every one awaited, with heartfelt anxiety, the reply of the dignified Smith. Next morning it appeared as follows:

'We quote from "The Tea-Pot" of yesterday the subjoined paragraph: "*Oh, yes! Oh, we perceive! Oh, no doubt! Oh, my! Oh, goodness! Oh, temporal! Oh, Moses!*" Why, the fellow is all O! That accounts for his reasoning in a circle, and explains why there is neither beginning nor end to him, nor to anything he says. We really do not believe the vagabond can write a word that hasn't an O in it. Wonder if this O-ing is a habit of his? By-the-by, he came away from Down-East in a great hurry. Wonder if he O's as much there as he does here? "O! it is pitiful."'

The indignation of Mr. Bullet-head at these scandalous insinuations, I shall not attempt to describe. On the eel-skinning principle, however, he did not seem to be so much incensed at the attack upon his integrity as one might have imagined. It was the sneer at his *style* that drove him to desperation. What! — *he* Touch-and-go Bullet-head! — not able to write a word without an O in it! He would soon let the jackanapes see that he was mistaken. Yes! he would let him see how *much* he was mistaken, the puppy! He, Touch-and-go Bullet-head, of Frogpondium, would let Mr. John Smith perceive that he, Bullet-head, could indite, if it so pleased him, a whole paragraph — ay! a whole article — in which that contemptible vowel should not *once* — not even *once* — make its appearance. But no; — that would be yielding a point to the said John Smith. *He*, Bullet-head, would make *no* alteration in his style, to suit the caprices of any Mr. Smith in Christendom. Perish so vile a thought! The O forever; He would persist in the O. He would be as O-*wy* as O-*wy* could be.

Burning with the chivalry of this determination, the great Touch-and-go, in the next "Tea-Pot," came out merely with this simple but resolute paragraph, in reference to this unhappy affair:

"The editor of the "Tea-Pot" has the *honor* of advising the editor of the "Gazette" that he (the "Tea-Pot") will take an opportunity in to-morrow morning's paper, of convincing him (the "Gazette") that he

(the "Tea-Pot") both can and will be *his own master*, as regards style; — he (the "Tea-Pot") intending to show him (the "Gazette") the supreme, and indeed the withering contempt with which the criticism of him (the "Gazette") inspires the independent bosom of him (the "Tea-Pot") by composing for the especial gratification (?) of him (the "Gazette") a leading article, of some extent, in which the beautiful vowel — the emblem of Eternity — yet so offensive to the hyper-exquisite delicacy of him (the "Gazette") shall most certainly *not be avoided* by his (the "Gazette's") most obedient, humble servant, the "Tea-Pot." "So much for Buckingham!"

In fulfilment of the awful threat thus darkly intimated rather than decidedly enunciated, the great Bullet-head, turning a deaf ear to all entreaties for 'copy,' and simply requesting his foreman to 'go to the d——l,' when he (the foreman) assured him (the "Tea-Pot!") that it was high time to 'go to press': turning a deaf ear to everything, I say, the great Bullet-head sat up until day-break, consuming the midnight oil, and absorbed in the composition of the really unparalleled paragraph, which follows: —

'So ho, John! how now? Told you so, you know. Don't crow, another time, before you're out of the woods! Does your mother *know* you're out? Oh, no, no! — so go home at once, now, John, to your odious old woods of Concord! Go home to your woods, old owl, — go! You won't! Oh, poh, poh, John, don't do so! You've got to go, you know! So go at once, and don't go slow; for nobody owns you here, you know! Oh! John, John, if you *don't* go you're no *homo* — no! You're only a fowl, an owl; a cow, a sow; a doll, a poll; a poor, old, good-for-nothing-to-nobody, log, dog, hog, or frog, come out of a Concord bog. Cool, now — cool! Do be cool, you fool! None of your crowing, old cock! Don't frown so — don't! Don't hollo, nor howl, nor growl, nor bow-wow-wow! Good Lord, John, how you *do* look! Told you so, you know — but stop rolling your goose of an old poll about so, and go and drown your sorrows in a bowl!'

Exhausted, very naturally, by so stupendous an effort, the great Touch-and-go could attend to nothing farther that night. Firmly, composedly, yet with an air of conscious power, he handed his MS. to the devil in waiting, and then, walking leisurely home, retired, with ineffable dignity to bed.

Meantime the devil, to whom the copy was entrusted, ran up stairs to his 'case,' in an unutterable hurry, and forthwith made a commencement at 'setting' the MS. 'up.'

In the first place, of course, — as the opening word was 'So,' — he made a plunge into the capital S hole and came out in triumph with a capital S. Elated by this success, he immediately threw himself upon the little-o box with a blindfold impetuosity — but who shall describe his horror when his fingers came up without the anticipated letter in their

clutch? who shall paint his astonishment and rage at perceiving, as he rubbed his knuckles, that he had been only thumping them to no purpose, against the bottom of an *empty* box. Not a single little-o was in the little-o hole; and, glancing fearfully at the capital-O partition, he found *that* to his extreme terror, in a precisely similar predicament. Awestricken, his first impulse was to rush to the foreman.

'Sir!' said he, gasping for breath, 'I can't never set up nothing without no o's.'

'What do you mean by that?' growled the foreman, who was in a very ill humor at being kept so late.

'Why, sir, there beant an o in the office, neither a big un nor a little un!'

'What — what the d—l has become of all that were in the case?'

'I don't know, sir,' said the boy, 'but one of them ere "G'zette" devils is bin prowling 'bout here all night, and I spect *he's* gone and cabbaged 'em every one.'

'Dod rot him! I haven't a doubt of it,' replied the foreman, getting purple with rage — 'but I tell you what you do, Bob, that's a good boy — you go over the first chance you get and hook every one of their i's and (d—n them!) their izzards.'

'Jist so,' replied Bob, with a wink and a frown — 'I'll be into 'em, I'll let 'em know a thing or two; but in de meantime, that ere paragrab? *Mus* go in to-night, you know — else there'll be the d—l to pay, and —'

'And not a *bit* of pitch hot,' interrupted the foreman, with a deep sigh, and an emphasis on the 'bit.' 'Is it a long paragraph, Bob?'

'Shouldn't call it a *wery* long paragrab,' said Bob.

'Ah, well, then! do the best you can with it! We *must* get to press,' said the foreman, who was over head and ears in work; 'just stick in some other letter for o; nobody's going to read the fellow's trash anyhow.'

'*Wery* well,' replied Bob, 'here goes it!' and off he hurried to his case; muttering as he went: 'Considdeble vell, them ere expressions, perticcler for a man as doesn't swar. So I's to gouge out all their eyes, eh? and d—n all their gizzards! Vell! this here's the chap as is just able *for* to do it.' The fact is that although Bob was but twelve years old and four feet high, he was equal to any amount of fight, in a small way.

The exigency here described is by no means of rare occurrence in printing-offices; and I cannot tell how to account for it, but the fact is indisputable, that when the exigency *does* occur, it almost always happens that *x* is adopted as a substitute for the letter deficient. The true reason, perhaps, is that *x* is rather the most superabundant letter in the cases, or at least *was* so in the old times — long enough to render the substitution in question an habitual thing with printers. As for Bob, he would have considered it heretical to employ any other character, in a case of this kind, than the *x* to which he had been accustomed.

'I *shell* have to x this ere paragrab,' said he to himself, as he read it over in astonishment, 'but it's jest about the awfulest o-wy paragrab I ever *did* see': so x it he did, unflinchingly, and to press it went *x-ed*.

Next morning the population of Nopolis were taken all aback by reading in 'The Tea-Pot,' the following extraordinary leader:

'Sx hx, Jxhn! hwx nxw? Txld yxu sx, yxu knxw. Dxn't crxw, anxther time, befxre yxu're xut xf the wxxdsl Dxes yxur mxther knxw yxu're xut? Xh, nx, nxl — sx gx hxme at xnce, nxw, Jxhn, tx yxur xdixus xld wxxds xf Cxncxrd! Gx hxme tx yxur wxxds, xld xwl, — gx! Yxu wxn't? Xh, pxh, pxh, Jxhn, dxn't dx sx! Yxu've gxt tx gx, yxu knxw; sx gx at xnce, and dxn't gx slxw; fxr nxbxdy xwns yxu here, yxu knxw. Xh, Jxhn, Jxhn, if yxu *dxn't* gx yxu're nx *hxmx* — nx! Yxu're xnly a fxwl, an xwl; a cxw, a sxw; a dxll, a pxll; a pxrx xld gxxd-fxr-nxthing-tx-nxbxdy, lxx, dxg, hxg, xr frxg, cxme xut xf a Cxncxrd bxg. Cxxl, nxw — cxxl! Dx be cxxl, yxu fxxl! Nxne xf yxur crxwing, xld cxck! Dxn't frxwn sx — dxn't! Dxn't hxxl, nxr hxwl, nxr grxwl, nxr bxw-wxw-wxw! Gxxd Lxrd, Jxhn, hwx yxu dx lxxk! Txld yxu sx, yxu knxw, — but stxp rxlling yxur gxxse xf an xld pxll abxut sx, and gx and drxwn yxur sxrxws in a bxwl!'

The uproar occasioned by this mystical and cabalistical article, is not to be conceived. The first definite idea entertained by the populace was, that some diabolical treason lay concealed in the hieroglyphics; and there was a general rush to Bullet-head's residence, for the purpose of riding him on a rail; but that gentleman was nowhere to be found. He had vanished, no one could tell how; and not even the ghost of him has ever been seen since.

Unable to discover its legitimate object, the popular fury at length subsided; leaving behind it, by way of sediment, quite a medley of opinion about this unhappy affair.

One gentleman thought the whole an X-ellent joke.

Another said that, indeed, Bullet-head had shown much X-uberance of fancy.

A third admitted him X-entric, but no more.

A fourth could only suppose it the Yankee's design to X-press, in a general way, his X-aspiration.

'Say, rather, to set an X-ample to posterity,' suggested a fifth.

That Bullet-head had been driven to an extremity, was clear to all; and in fact, since *that* editor could not be found, there was some talk about lynching the other one.

The more common conclusion, however, was that the affair was, simply, X-traordinary and in-X-plicable. Even the town mathematician confessed that he could make nothing of so dark a problem. X, everybody knew, was an unknown quantity; but in this case (as he properly observed), there was an unknown quantity of X.

The opinion of Bob, the devil (who kept dark about his having 'X-ed the paragrab'), did not meet with so much attention as I think

it deserved, although it was very openly and very fearlessly expressed. He said that, for his part, he had no doubt about the matter at all, that it was a clear case, that Mr. Bullet-head 'never *could* be persvaded fur to drink like other folks, but vas continually a-svigging o' that ere blessed XXX ale, and as a naiteral consekvence, it just puffed him up savage, and made him X (cross) in the X-treme.'

Landor's Cottage

A PENDANT TO "THE DOMAIN OF ARNHEIM"

DURING a pedestrian trip last summer, through one or two of the river counties of New York, I found myself, as the day declined, somewhat embarrassed about the road I was pursuing. The land undulated very remarkably; and my path, for the last hour, had wound about and about so confusedly, in its effort to keep in the valleys, that I no longer knew in what direction lay the sweet village of B——, where I had determined to stop for the night. The sun had scarcely *shone* — strictly speaking — during the day, which nevertheless, had been unpleasantly warm. A smoky mist, resembling that of the Indian summer, enveloped all things, and of course, added to my uncertainty. Not that I cared much about the matter. If I did not hit upon the village before sunset, or even before dark, it was more than possible that a little Dutch farmhouse, or something of that kind, would soon make its appearance — although, in fact, the neighborhood (perhaps on account of being more picturesque than fertile) was very sparsely inhabited. At all events, with my knapsack for a pillow, and my hound as a sentry, a bivouac in the open air was just the thing which would have amused me. I sauntered on, therefore, quite at ease — Ponto taking charge of my gun — until at length, just as I had begun to consider whether the numerous little glades that led hither and thither, were intended to be paths at all, I was conducted by one of them into an unquestionable carriage track. There could be no mistaking it. The traces of light wheels were evident; and although the tall shrubberies and overgrown undergrowth met overhead, there was no obstruction whatever below, even to the passage of a Virginian mountain wagon — the most aspiring vehicle, I take it, of its kind. The road, however, except in being open through the wood — if wood be not too weighty a name for such an assemblage of light trees — and except in the particulars of evident wheel-tracks — bore no resemblance to any road I had before seen. The tracks of which I speak were but faintly perceptible — having been impressed upon the firm, yet pleasantly moist surface of — what looked more like green Genoese velvet than any thing

else. It was grass, clearly — but grass such as we seldom see out of England — so short, so thick, so even, and so vivid in color. Not a single impediment lay in the wheel-route — not even a chip or dead twig. The stones that once obstructed the way had been carefully *placed* — not thrown — along the sides of the lane, so as to define its boundaries at bottom with a kind of half-precise, half-negligent, and wholly picturesque definition. Clumps of wild flowers grew everywhere, luxuriantly, in the interspaces.

What to make of all this, of course I knew not. Here was *art* undoubtedly — *that* did not surprise me — all roads, in the ordinary sense, are works of art; nor can I say that there was much to wonder at in the mere *excess* of art manifested; all that seemed to have been done, might have been done *here* — with such natural “capabilities” (as they have it in the books on Landscape Gardening) — with very little labor and expense. No; it was not the amount but the *character* of the art which caused me to take a seat on one of the blossomy stones and gaze up and down this fairy-like avenue for half an hour or more in bewildered admiration. One thing became more and more evident the longer I gazed: an artist, and one with a most scrupulous eye for form, had superintended all these arrangements. The greatest care had been taken to preserve a due medium between the neat and graceful on the one hand, and the *pittoresque*, in the true sense of the Italian term, on the other. There were few straight, and no long uninterrupted lines. The same effect of curvature or of color appeared twice, usually, but not oftener, at any one point of view. Everywhere was variety in uniformity. It was a piece of “composition,” in which the most fastidiously critical taste could scarcely have suggested an emendation.

I had turned to the right as I entered this road, and now, arising, I continued in the same direction. The path was so serpentine, that at no moment could I trace its course for more than two or three paces in advance. Its character did not undergo any material change.

Presently the murmur of water fell gently upon my ear — and in a few moments afterward, as I turned with the road somewhat more abruptly than hitherto, I became aware that a building of some kind lay at the foot of a gentle declivity just before me. I could see nothing distinctly on account of the mist which occupied all the little valley below. A gentle breeze, however, now arose, as the sun was about descending; and while I remained standing on the brow of the slope, the fog gradually became dissipated into wreaths, and so floated over the scene.

As it came fully into view — thus *gradually* as I describe it — piece by piece, here a tree, there a glimpse of water, and here again the summit of a chimney, I could scarcely help fancying that the whole was one of the ingenious illusions sometimes exhibited under the name of “vanishing pictures.”

By the time, however, that the fog had thoroughly disappeared, the

sun had made its way down behind the gentle hills, and thence, as it with a slight *chassez* to the south, had come again fully into sight, glaring with a purplish lustre through a chasm that entered the valley from the west. Suddenly, therefore — and as if by the hand of magic — this whole valley and every thing in it became brilliantly visible.

The first *coup d'œil*, as the sun slid into the position described, impressed me very much as I have been impressed, when a boy, by the concluding scene of some well-arranged theatrical spectacle or melodrama. Not even the monstrosity of color was wanting; for the sunlight came out through the chasm, tinted all orange and purple; while the vivid green of the grass in the valley was reflected more or less upon all objects from the curtain of vapor that still hung overhead, as if loth to take its total departure from a scene so enchantingly beautiful.

The little vale into which I thus peered down from under the fog-canopy could not have been more than four hundred yards long; while in breadth it varied from fifty to one hundred and fifty or perhaps two hundred. It was most narrow at its northern extremity, opening out as it tended southwardly, but with no very precise regularity. The widest portion was within eighty yards of the southern extreme. The slopes which encompassed the vale could not fairly be called hills, unless at their northern face. Here a precipitous ledge of granite arose to a height of some ninety feet; and, as I have mentioned, the valley at this point was not more than fifty feet wide; but as the visiter proceeded southwardly from the cliff, he found on his right hand and on his left, declivities at once less high, less precipitous, and less rocky. All, in a word, sloped and softened to the south; and yet the whole vale was engirdled by eminences, more or less high, except at two points. One of these I have already spoken of. It lay considerably to the north of west, and was where the setting sun made its way, as I have before described, into the amphitheatre, through a cleanly cut natural cleft in the granite embankment; this fissure might have been ten yards wide at its widest point, so far as the eye could trace it. It seemed to lead up, up like a natural causeway, into the recesses of unexplored mountains and forests. The other opening was directly at the southern end of the vale. Here, generally, the slopes were nothing more than gentle inclinations, extending from east to west about one hundred and fifty yards. In the middle of this extent was a depression, level with the ordinary floor of the valley. As regards vegetation, as well as in respect to every thing else, the scene *softened and sloped* to the south. To the north — on the craggy precipice — a few paces from the verge — up sprang the magnificent trunks of numerous hickories, black walnuts, and chestnuts, interspersed with occasional oak; and the strong lateral branches thrown out by the walnuts especially, spread far over the edge of the cliff. Proceeding southwardly, the explorer saw, at first, the same class of trees, but less and less lofty and Salvatorish in character; then he saw the gentler

elm, succeeded by the sassafras and locust — these again by the softer linden, red-bud, catalpa, and maple — these yet again by still more graceful and more modest varieties. The whole face of the southern declivity was covered with wild shrubbery alone — an occasional silver willow or white poplar excepted. In the bottom of the valley itself — (for it must be borne in mind that the vegetation hitherto mentioned grew only on the cliffs or hillsides) — were to be seen three insulated trees. One was an elm of fine size and exquisite form: it stood guard over the southern gate of the vale. Another was a hickory, much larger than the elm, and altogether a much finer tree, although both were exceedingly beautiful: it seemed to have taken charge of the northwestern entrance, springing from a group of rocks in the very jaws of the ravine, and throwing its graceful body, at an angle of nearly forty-five degrees, far out into the sunshine of the amphitheatre. About thirty yards east of this tree stood, however, the pride of the valley, and beyond all question the most magnificent tree I have ever seen, unless, perhaps, among the cypresses of the Itchiatuckanee. It was a triple-stemmed tulip-tree — the *Liriodendron Tulipiferum* — one of the natural order of magnolias. Its three trunks separated from the parent at about three feet from the soil, and diverging very slightly and gradually, were not more than four feet apart at the point where the largest stem shot out into foliage: this was at an elevation of about eighty feet. The whole height of the principal division was one hundred and twenty feet. Nothing can surpass in beauty the form, or the glossy, vivid green of the leaves of the tulip-tree. In the present instance they were fully eight inches wide; but their glory was altogether eclipsed by the gorgeous splendor of the profuse blossoms. Conceive, closely congregated, a million of the largest and most resplendent tulips! Only thus can the reader get any idea of the picture I would convey. And then the stately grace of the clean, delicately-granulated columnar stems, the largest four feet in diameter, at twenty from the ground. The innumerable blossoms, mingling with those of other trees scarcely less beautiful, although infinitely less majestic, filled the valley with more than Arabian perfumes.

The general floor of the amphitheatre was *grass* of the same character as that I had found in the road; if anything, more deliciously soft, thick, velvety, and miraculously green. It was hard to conceive how all this beauty had been attained.

I have spoken of two openings into the vale. From the one to the northwest issued a rivulet, which came, gently murmuring and slightly foaming, down the ravine, until it dashed against the group of rocks out of which sprang the insulated hickory. Here, after encircling the tree, it passed on a little to the north of east, leaving the tulip tree some twenty feet to the south, and making no decided alteration in its course until it came near the midway between the eastern and western boundaries of the valley. At this point, after a series of sweeps, it turned off

at right angles and pursued a generally southern direction — meandering as it went — until it became lost in a small lake of irregular figure (although roughly oval), that lay gleaming near the lower extremity of the vale. This lakelet was, perhaps, a hundred yards in diameter at its widest part. No crystal could be clearer than its waters. Its bottom, which could be distinctly seen, consisted altogether of pebbles brilliantly white. Its banks, of the emerald grass already described, *rounded*, rather than sloped, off into the clear heaven below; and so clear was this heaven, so perfectly, at times, did it reflect all objects above it, that where the true bank ended and where the mimic one commenced, it was a point of no little difficulty to determine. The trout, and some other varieties of fish, with which this pond seemed to be almost inconveniently crowded, had all the appearance of veritable flying-fish. It was almost impossible to believe that they were not absolutely suspended in the air. A light birch canoe that lay placidly on the water, was reflected in its minutest fibres with a fidelity unsurpassed by the most exquisitely polished mirror. A small island, fairly laughing with flowers in full bloom, and affording little more space than just enough for a picturesque little building, seemingly a fowl-house — arose from the lake not far from its northern shore — to which it was connected by means of an inconceivably light-looking and yet very primitive bridge. It was formed of a single, broad and thick plank of the tulip wood. This was forty feet long, and spanned the interval between shore and shore with a slight but very perceptible arch, preventing all oscillation. From the southern extreme of the lake issued a continuation of the rivulet, which, after meandering for, perhaps, thirty yards, finally passed through the “depression” (already described) in the middle of the southern declivity, and tumbling down a sheer precipice of a hundred feet, made its devious and unnoticed way to the Hudson.

The lake was deep — at some points thirty feet — but the rivulet seldom exceeded three, while its greatest width was about eight. Its bottom and banks were as those of the pond — if a defect could have been attributed, in point of picturesqueness, it was that of excessive *neatness*.

The expanse of the green turf was relieved, here and there, by an occasional showy shrub, such as the hydrangea, or the common snow-ball, or the aromatic seringa; or, more frequently, by a clump of geraniums blossoming gorgeously in great varieties. These latter grew in pots which were carefully buried in the soil, so as to give the plants the appearance of being indigenous. Besides all this, the lawn’s velvet was exquisitely spotted with sheep — a considerable flock of which roamed about the vale, in company with three tamed deer, and a vast number of brilliantly-plumed ducks. A very large mastiff seemed to be in vigilant attendance upon these animals, each and all.

Along the eastern and western cliffs — where, toward the upper portion of the amphitheatre, the boundaries were more or less precipitous

— grew ivy in great profusion — so that only here and there could even a glimpse of the naked rock be obtained. The northern precipice, in like manner, was almost entirely clothed by grape-vines of rare luxuriance; some springing from the soil at the base of the cliff, and others from ledges on its face.

The slight elevation which formed the lower boundary of this little domain, was crowned by a neat stone wall, of sufficient height to prevent the escape of the deer. Nothing of the fence kind was observable elsewhere; for nowhere else was an artificial enclosure needed: — any stray sheep, for example, which should attempt to make its way out of the vale by means of the ravine, would find its progress arrested, after a few yards' advance, by the precipitous ledge of rock over which tumbled the cascade that had arrested my attention as I first drew near the domain. In short, the only ingress or egress was through a gate occupying a rocky pass in the road, a few paces below the point at which I stopped to reconnoitre the scene.

I have described the brook as meandering very irregularly through the whole of its course. Its two *general* directions, as I have said, were first from west to east, and then from north to south. At the *turn*, the stream, sweeping backward, made an almost circular *loop*, so as to form a peninsula which was very nearly an island, and which included about the sixteenth of an acre. On this peninsula stood a dwelling-house — and when I say that this house, like the infernal terrace seen by Vathek, "*était d'une architecture inconnue dans les annales de la terre*," I mean, merely, that its *tout ensemble* struck me with the keenest sense of combined novelty and propriety — in a word, of *poetry* — (for, than in the words just employed, I could scarcely give, of poetry in the abstract, a more rigorous definition) — and I do *not* mean that merely *outré* was perceptible in any respect.

In fact nothing could well be more simple — more utterly unpretending than this cottage. Its marvellous *effect* lay altogether in its artistic arrangement *as a picture*. I could have fancied, while I looked at it, that some eminent landscape-painter had built it with his brush.

The point of view from which I first saw the valley, was not *altogether*, although it was nearly, the best point from which to survey the house. I will therefore describe it as I afterwards saw it — from a position on the stone wall at the southern extreme of the amphitheatre.

The main building was about twenty-four feet long and sixteen broad — certainly not more. Its total height, from the ground to the apex of the roof, could not have exceeded eighteen feet. To the west end of this structure was attached one about a third smaller in all its proportions: — the line of its front standing back about two yards from that of the larger house; and the line of its roof, of course, being considerably depressed below that of the roof adjoining. At right angles to these buildings, and from the rear of the main one — not exactly in the middle — extended a

third compartment, very small — being, in general, one-third less than the western wing. The roofs of the two larger were very steep — sweeping down from the ridge-beam with a long concave curve, and extending at least four feet beyond the walls in front, so as to form the roofs of two piazzas. These latter roofs, of course, needed no support; but as they had the *air* of needing it, slight and perfectly plain pillars were inserted at the corners alone. The roof of the northern wing was merely an extension of a portion of the main roof. Between the chief building and western wing arose a very tall and rather slender square chimney of hard Dutch bricks, alternately black and red: — a slight cornice of projecting bricks at the top. Over the gables the roofs also projected very much: — in the main building about four feet to the east and two to the west. The principal door was not exactly in the main division, being a little to the east — while the two windows were to the west. These latter did not extend to the floor, but were much longer and narrower than usual — they had single shutters like doors — the panes were of lozenge form, but quite large. The door itself had its upper half of glass, also in lozenge panes — a movable shutter secured it at night. The door to the west wing was in its gable, and quite simple — a single window looked out to the south. There was no external door to the north wing, and it also had only one window to the east.

The blank wall of the eastern gable was relieved by stairs (with a balustrade) running diagonally across it — the ascent being from the south. Under cover of the widely projecting eave these steps gave access to a door leading to the garret, or rather loft — for it was lighted only by a single window to the north, and seemed to have been intended as a store-room.

The piazzas of the main building and western wing had no floors, as is usual; but at the doors and at each window, large, flat irregular slabs of granite lay imbedded in the delicious turf, affording comfortable footing in all weather. Excellent paths of the same material — not *nicely* adapted, but with the velvety sod filling frequent intervals between the stones, led hither and thither from the house, to a crystal spring about five paces off, to the road, or to one or two out-houses that lay to the north, beyond the brook, and were thoroughly concealed by a few locusts and catalpas.

Not more than six steps from the main door of the cottage stood the dead trunk of a fantastic pear-tree, so clothed from head to foot in the gorgeous bignonia blossoms that one required no little scrutiny to determine what manner of sweet thing it could be. From various arms of this tree hung cages of different kinds. In one, a large wicker cylinder with a ring at top, revelled a mocking bird; in another an oriole; in a third the impudent bobolink — while three or four more delicate prisons were loudly vocal with canaries.

The pillars of the piazza were enwreathed in jasmine and sweet honeysuckle; while from the angle formed by the main structure and its west wing, in front, sprang a grape-vine of unexampled luxuriance. Scorning

all restraint, it had clambered first to the lower roof — then to the higher; and along the ridge of this latter it continued to writhe on, throwing out tendrils to the right and left, until at length it fairly attained the east gable, and fell trailing over the stairs.

The whole house, with its wings, was constructed of the old-fashioned Dutch shingles — broad, and with unrounded corners. It is a peculiarity of this material to give houses built of it the appearance of being wider at bottom than at top — after the manner of Egyptian architecture; and in the present instance, this exceedingly picturesque effect was aided by numerous pots of gorgeous flowers that almost encompassed the base of the buildings.

The shingles were painted a dull gray; and the happiness with which this neutral tint melted into the vivid green of the tulip tree leaves that partially overshadowed the cottage, can readily be conceived by an artist.

From the position near the stone wall, as described, the buildings were seen at great advantage — for the southeastern angle was thrown forward — so that the eye took in at once the whole of the two fronts, with the picturesque eastern gable, and at the same time obtained just a sufficient glimpse of the northern wing, with parts of a pretty roof to the spring-house, and nearly half of a light bridge that spanned the brook in the near vicinity of the main buildings.

I did not remain very long on the brow of the hill, although long enough to make a thorough survey of the scene at my feet. It was clear that I had wandered from the road to the village, and I had thus good traveller's excuse to open the gate before me, and inquire my way, at all events; so, without more ado, I proceeded.

The road, after passing the gate, seemed to lie upon a natural ledge, sloping gradually down along the face of the north-eastern cliffs. It led me on to the foot of the northern precipice, and thence over the bridge, round by the eastern gable to the front door. In this progress, I took notice that no sight of the out-houses could be obtained.

As I turned the corner of the gable, the mastiff bounded towards me in stern silence, but with the eye and the whole air of a tiger. I held him out my hand, however, in token of amity — and I never yet knew the dog who was proof against such an appeal to his courtesy. He not only shut his mouth and wagged his tail, but absolutely offered me his paw — afterward extending his civilities to Ponto.

As no bell was discernible, I rapped with my stick against the door, which stood half open. Instantly a figure advanced to the threshold — that of a young woman about twenty-eight years of age — slender, or rather slight, and somewhat above the medium height. As she approached, with a certain *modest decision* of step altogether indescribable, I said to myself, "Surely here I have found the perfection of natural, in contradistinction from artificial *grace*." The second impression which she made on me, but by far the more vivid of the two, was that of

enthusiasm. So intense an expression of *romance*, perhaps I should call it, or of unworldliness, as that which gleamed from her deep-set eyes, had never so sunk into my heart of hearts before. I know not how it is, but this peculiar expression of the eye, wreathing itself occasionally into the lips, is the most powerful, if not absolutely the *sole* spell, which rivets my interest in woman. "*Romance*," provided my readers fully comprehended what I would here imply by the word — "*romance*" and "*womanliness*" seem to me convertible terms: and, after all, what man truly *loves* in woman, is simply her *womanhood*. The eyes of Annie (I heard some one from the interior call her "Annie, darling!") were "spiritual gray;" her hair, a light chestnut: this is all I had time to observe of her.

At her most courteous of invitations, I entered — passing first into a tolerably wide vestibule. Having come mainly to *observe*, I took notice that to my right as I stepped in, was a window, such as those in front of the house; to the left, a door leading into the principal room; while, opposite me, an *open* door enabled me to see a small apartment, just the size of the vestibule, arranged as a study, and having a large *bow* window looking out to the north.

Passing into the parlor, I found myself with *Mr. Landor* — for this, I afterwards found, was his name. He was civil, even cordial in his manner; but just then, I was more intent on observing the arrangements of the dwelling which had so much interested me, than the personal appearance of the tenant.

The north wing, I now saw, was a bed-chamber; its door opened into the parlor. West of this door was a single window, looking toward the brook. At the west end of the parlor, were a fireplace, and a door leading into the west wing — probably a kitchen.

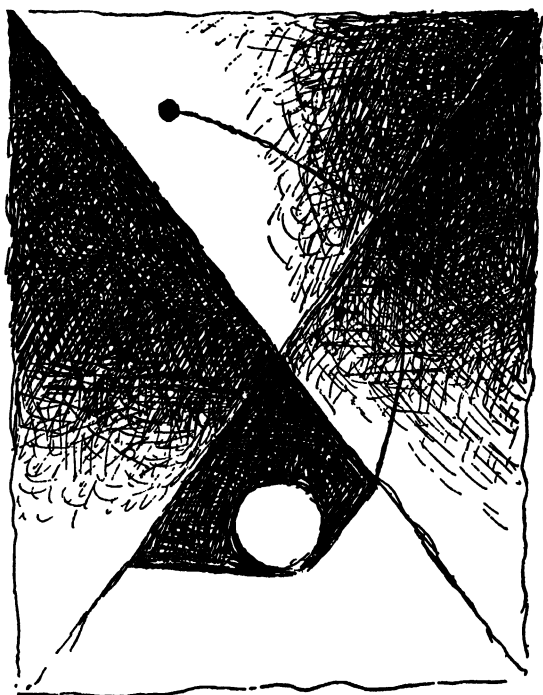
Nothing could be more rigorously simple than the furniture of the parlor. On the floor was an ingrain carpet, of excellent texture — a white ground, spotted with small circular green figures. At the windows were curtains of snowy white jaconet muslin: they were tolerably full, and hung *decisively*, perhaps rather formally in sharp, parallel plaits to the floor — *just* to the floor. The walls were prepared with a French paper of great delicacy, a silver ground, with a faint green cord running zig-zag throughout. Its expanse was relieved merely by three of *Julien's* exquisite lithographs *à trois crayons*, fastened to the wall without frames. One of these drawings was a scene of Oriental luxury, or rather voluptuousness; another was a "carnival piece," spirited beyond compare; the third was a Greek female head — a face so divinely beautiful, and yet of an expression so provokingly indeterminate, never before arrested my attention.

The more substantial furniture consisted of a round table, a few chairs (including a large rocking-chair), and a sofa, or rather "settee;" its material was plain maple painted a creamy white, slightly interstriped with green; the seat of cane. The chairs and table were "to match," but the

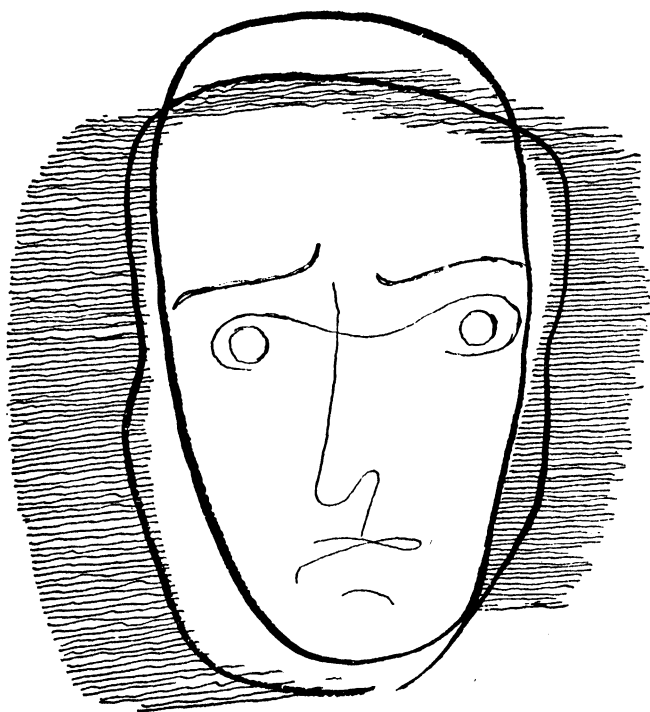
forms of all had evidently been designed by the same brain which planned "the grounds;" it is impossible to conceive anything more graceful.

On the table were a few books, a large, square, crystal bottle of some novel perfume, a plain ground-glass *astral* (not solar) lamp with an Italian shade, and a large vase of resplendently-blooming flowers. Flowers, indeed, of gorgeous colours and delicate odour formed the sole mere *decoration* of the apartment. The fire-place was nearly filled with a vase of brilliant geranium. On a triangular shelf in each angle of the room stood also a similar vase, varied only as to its lovely contents. One or two smaller *bouquets* adorned the mantel, and late violets clustered about the open windows.

It is not the purpose of this work to do more than give in detail, a picture of Mr. Landor's residence — *as I found it*. How he made it what it was — and *why* — with some particulars of Mr. Landor himself — may, *possibly* form the subject of another article.



IV THE NARRATIVE OF *Arthur Gordon Pym* OF NANTUCKET



PREFACE

UPON my return to the United States a few months ago, after the extraordinary series of adventure in the South Seas and elsewhere, of which an account is given in the following pages, accident threw me into the society of several gentlemen in Richmond, Va., who felt deep interest in all matters relating to the regions I had visited, and who were constantly urging it upon me, as a duty, to give my narrative to the public. I had several reasons, however, for declining to do so, some of which were of a nature altogether private, and concern no person but myself; others not so much so. One consideration which deterred me was, that,

having kept no journal during a greater portion of the time in which I was absent, I feared I should not be able to write, from mere memory, a statement so minute and connected as to have the *appearance* of that truth it would really possess, barring only the natural and unavoidable exaggeration to which all of us are prone when detailing events which have had powerful influence in exciting the imaginative faculties. Another reason was, that the incidents to be narrated were of a nature so positively marvellous, that, unsupported as my assertions must necessarily be (except by the evidence of a single individual, and he a half-breed Indian), I could only hope for belief among my family, and those of my friends who have had reason, through life, to put faith in my veracity — the probability being that the public at large would regard what I should put forth as merely an impudent and ingenious fiction. A distrust in my own abilities as a writer was, nevertheless, one of the principal causes which prevented me from complying with the suggestion of my advisers.

Among those gentlemen in Virginia who expressed the greatest interest in my statement, more particularly in regard to that portion of it which related to the Antarctic Ocean, was Mr. Poe, lately editor of the *Southern Literary Messenger*, a monthly magazine, published by Mr. Thomas W. White, in the city of Richmond. He strongly advised me, among others, to prepare at once a full account of what I had seen and undergone, and trust to the shrewdness and common sense of the public — insisting, with great plausibility, that however roughly, as regards mere authorship, my book should be got up, its very uncouthness, if there were any, would give it all the better chance of being received as truth.

Notwithstanding this representation, I did not make up my mind to do as he suggested. He afterward proposed (finding that I would not stir in the matter) that I should allow him to draw up, in his own words, a narrative of the earlier portion of my adventures, from facts afforded by myself, publishing it in the *Southern Messenger under the garb of fiction*. To this, perceiving no objection, I consented, stipulating only that my real name should be retained. Two numbers of the pretended fiction appeared, consequently, in the *Messenger* for January and February, (1837), and, in order that it might certainly be regarded as fiction, the name of Mr. Poe was affixed to the articles in the table of contents of the magazine.

The manner in which this *ruse* was received has induced me at length to undertake a regular compilation and publication of the adventures in question; for I found that, in spite of the air of fable which had been so ingeniously thrown around that portion of my statement which appeared in the *Messenger* (without altering or distorting a single fact), the public were still not at all disposed to receive it as fable, and several letters were sent to Mr. P.'s address, distinctly expressing a conviction to

the contrary. I thence concluded that the facts of my narrative would prove of such a nature as to carry with them sufficient evidence of their own authenticity, and that I had consequently little to fear on the score of popular incredulity.

This *exposé* being made, it will be seen at once how much of what follows I claim to be my own writing; and it will also be understood that no fact is misrepresented in the first few pages which were written by Mr. Poe. Even to those readers who have not seen the *Messenger*, it will be unnecessary to point out where his portion ends and my own commences; the difference in point of style will be readily perceived.

A. G. PYM.

New-York, July, 1838.

CHAPTER I

My name is Arthur Gordon Pym. My father was a respectable trader in sea-stores at Nantucket, where I was born. My maternal grandfather was an attorney in good practice. He was fortunate in every thing, and had speculated very successfully in stocks of the Edgarton New Bank, as it was formerly called. By these and other means he had managed to lay by a tolerable sum of money. He was more attached to myself, I believe, than to any other person in the world, and I expected to inherit the most of his property at his death. He sent me, at six years of age, to the school of old Mr. Ricketts, a gentleman with only one arm, and of eccentric manners — he is well known to almost every person who has visited New Bedford. I stayed at his school until I was sixteen, when I left him for Mr. E. Ronald's academy on the hill. Here I became intimate with the son of Mr. Barnard, a sea-captain, who generally sailed in the employ of Lloyd and Vredenburg — Mr. Barnard is also very well known in New Bedford, and has many relations, I am certain, in Edgarton. His son was named Augustus, and he was nearly two years older than myself. He had been on a whaling voyage with his father in the John Donaldson, and was always talking to me of his adventures in the South Pacific Ocean. I used frequently to go home with him, and remain all day, and sometimes all night. We occupied the same bed, and he would be sure to keep me awake until almost light, telling me stories of the natives of the Island of Tinian, and other places he had visited in his travels. At last I could not help being interested in what he said, and by degrees I felt the greatest desire to go to sea. I owned a sailboat called the *Ariel*, and worth about seventy-five dollars. She had a half-deck or cuddy, and was rigged sloop-fashion — I forget her tonnage, but she would hold ten persons without much crowding. In this boat we were in the habit of going on some of the maddest freaks in the world; and, when I now think of them, it appears to me a thousand wonders that I am alive to-day.

I will relate one of these adventures by way of introduction to a longer

and more momentous narrative. One night there was a party at Mr. Barnard's, and both Augustus and myself were not a little intoxicated toward the close of it. As usual, in such cases, I took part of his bed in preference to going home. He went to sleep, as I thought, very quietly (it being near one when the party broke up), and without saying a word on his favorite topic. It might have been half an hour from the time of our getting in bed, and I was just about falling into a doze, when he suddenly started up, and swore with a terrible oath that he would not go to sleep for any Arthur Pym in Christendom, when there was so glorious a breeze from the southwest. I never was so astonished in my life, not knowing what he intended, and thinking that the wines and liquors he had drunk had set him entirely beside himself. He proceeded to talk very coolly, however, saying he knew that I supposed him intoxicated, but that he was never more sober in his life. He was only tired, he added, of lying in bed on such a fine night like a dog, and was determined to get up and dress, and go out on a frolic with the boat. I can hardly tell what possessed me, but the words were no sooner out of his mouth than I felt a thrill of the greatest excitement and pleasure, and thought his mad idea one of the most delightful and most reasonable things in the world. It was blowing almost a gale, and the weather was very cold — it being late in October. I sprang out of bed, nevertheless, in a kind of ecstasy, and told him I was quite as brave as himself, and quite as tired as he was of lying in bed like a dog, and quite as ready for any fun or frolic as any Augustus Barnard in Nantucket.

We lost no time in getting on our clothes and hurrying down to the boat. She was lying at the old decayed wharf by the lumber-yard of Pankey & Co., and almost thumping her side out against the rough logs. Augustus got into her and bailed her, for she was nearly half full of water. This being done, we hoisted jib and mainsail, kept full, and started boldly out to sea.

The wind, as I before said, blew freshly from the southwest. The night was very clear and cold. Augustus had taken the helm, and I stationed myself by the mast, on the deck of the cuddy. We flew along at a great rate — neither of us having said a word since casting loose from the wharf. I now asked my companion what course he intended to steer, and what time he thought it probable we should get back. He whistled for a few minutes, and then said crustily: "I am going to sea — you may go home if you think proper." Turning my eyes upon him, I perceived at once that, in spite of his assumed *nonchalance*, he was greatly agitated. I could see him distinctly by the light of the moon — his face was paler than any marble, and his hand shook so excessively that he could scarcely retain hold of the tiller. I found that something had gone wrong, and became seriously alarmed. At this period I knew little about the management of a boat, and was now depending entirely upon the nautical skill of my friend. The wind, too, had suddenly increased, as we were

fast getting out of the lee of the land — still I was ashamed to betray any trepidation, and for almost half an hour maintained a resolute silence. I could stand it no longer, however, and spoke to Augustus about the propriety of turning back. As before, it was nearly a minute before he made answer, or took any notice of my suggestion. "By-and-by," said he at length — "time enough — home by-and-by." I had expected a similar reply, but there was something in the tone of these words which filled me with an indescribable feeling of dread. I again looked at the speaker attentively. His lips were perfectly livid, and his knees shook so violently together that he seemed scarcely able to stand. "For God's sake, Augustus," I screamed, now heartily frightened, "what ails you? — what is the matter? — what *are* you going to do?" "Matter!" he stammered, in the greatest apparent surprise, letting go the tiller at the same moment, and falling forward into the bottom of the boat — "matter — why, nothing is the — matter — going home — d — d — don't you see?" The whole truth now flashed upon me. I flew to him and raised him up. He was drunk — beastly drunk — he could no longer either stand, speak or see. His eyes were perfectly glazed; and as I let him go in the extremity of my despair, he rolled like a mere log into the bilge-water, from which I had lifted him. It was evident that, during the evening, he had drunk far more than I suspected, and that his conduct in bed had been the result of a highly-concentrated state of intoxication — a state which, like madness, frequently enables the victim to imitate the outward demeanour of one in perfect possession of his senses. The coolness of the night air, however, had had its usual effect — the mental energy began to yield before its influence — and the confused perception which he no doubt then had of his perilous situation had assisted in hastening the catastrophe. He was now thoroughly insensible, and there was no probability that he would be otherwise for many hours.

It is hardly possible to conceive the extremity of my terror. The fumes of the wine lately taken had evaporated, leaving me doubly timid and irresolute. I knew that I was altogether incapable of managing the boat, and that a fierce wind and strong ebb tide were hurrying us to destruction. A storm was evidently gathering behind us; we had neither compass nor provisions; and it was clear that, if we held our present course, we should be out of sight of land before daybreak. These thoughts, with a crowd of others equally fearful, flashed through my mind with a bewildering rapidity, and for some moments paralyzed me beyond the possibility of making any exertion. The boat was going through the water at a terrible rate — full before the wind — no reef in either jib or mainsail — running her bows completely under the foam. It was a thousand wonders she did not broach to — Augustus having let go the tiller, as I said before, and I being too much agitated to think of taking it myself. By good luck, however, she kept steady, and gradually I recovered some degree of presence of mind. Still the wind was increasing fearfully; and

whenever we rose from a plunge forward, the sea behind fell combing over our counter, and deluged us with water. I was so utterly benumbed, too, in every limb, as to be nearly unconscious of sensation. At length I summoned up the resolution of despair, and rushing to the mainsail, let it go by the run. As might have been expected, it flew over the bows, and, getting drenched with water, carried away the mast short off by the board. This latter accident alone saved me from instant destruction. Under the jib only, I now boomed along before the wind, shipping heavy seas occasionally over the counter, but relieved from the terror of immediate death. I took the helm, and breathed with greater freedom as I found that there yet remained to us a chance of ultimate escape. Augustus still lay senseless in the bottom of the boat; and as there was imminent danger of his drowning (the water being nearly a foot deep just where he fell), I contrived to raise him partially up, and keep him in a sitting position, by passing a rope round his waist, and lashing it to a ringbolt in the deck of the cuddy. Having thus arranged every thing as well as I could in my chilled and agitated condition, I recommended myself to God, and made up my mind to bear whatever might happen with all the fortitude in my power.

Hardly had I come to this resolution, when, suddenly, a loud and long scream or yell, as if from the throats of a thousand demons, seemed to pervade the whole atmosphere around and above the boat. Never while I live shall I forget the intense agony of terror I experienced at that moment. My hair stood erect on my head — I felt the blood congealing in my veins — my heart ceased utterly to beat, and without having once raised my eyes to learn the source of my alarm, I tumbled headlong and insensible upon the body of my fallen companion.

I found myself, upon reviving, in the cabin of a large whaling-ship (the *Penguin*) bound to Nantucket. Several persons were standing over me, and Augustus, paler than death, was busily occupied in chafing my hands. Upon seeing me open my eyes, his exclamations of gratitude and joy excited alternate laughter and tears from the rough-looking personages who were present. The mystery of our being in existence was now soon explained. We had been run down by the whaling-ship, which was close-hauled, beating up to Nantucket with every sail she could venture to set, and consequently running almost at right angles to our own course. Several men were on the look-out forward, but did not perceive our boat until it was an impossibility to avoid coming in contact — their shouts of warning upon seeing us were what so terribly alarmed me. The huge ship, I was told, rode immediately over us with as much ease as our own little vessel would have passed over a feather, and without the least perceptible impediment to her progress. Not a scream arose from the deck of the victim — there was a slight grating sound to be heard mingling with the roar of wind and water, as the frail bark which was swallowed up rubbed for a moment along the keel of her destroyer

— but this was all. Thinking our boat (which it will be remembered was dismasted) some mere shell cut adrift as useless, the captain (Captain E. T. V. Block, of New London) was for proceeding on his course without troubling himself further about the matter. Luckily, there were two of the look-out who swore positively to having seen some person at our helm, and represented the possibility of yet saving him. A discussion ensued, when Block grew angry, and, after a while, said that “it was no business of his to be eternally watching for egg-shells; that the ship should *not* put about for any such nonsense; and if there was a man run down, it was nobody’s fault but his own — he might drown and be d—d,” or some language to that effect. Henderson, the first mate, now took the matter up, being justly indignant, as well as the whole ship’s crew, at a speech evincing so base a degree of heartless atrocity. He spoke plainly, seeing himself upheld by the men, told the captain he considered him a fit subject for the gallows, and that he would disobey his orders if he were hanged for it the moment he set his foot on shore. He strode aft, jostling Block (who turned pale and made no answer) on one side, and seizing the helm, gave the word, in a firm voice, *Hard-a-lee!* The men flew to their posts, and the ship went cleverly about. All this had occupied nearly five minutes, and it was supposed to be hardly within the bounds of possibility that any individual could be saved — allowing any to have been on board the boat. Yet, as the reader has seen, both Augustus and myself were rescued; and our deliverance seemed to have been brought about by two of those almost inconceivable pieces of good fortune which are attributed by the wise and pious to the special interference of Providence.

While the ship was yet in stays, the mate lowered the jolly-boat and jumped into her with the very two men, I believe, who spoke up as having seen me at the helm. They had just left the lee of the vessel (the moon still shining brightly) when she made a long and heavy roll to windward, and Henderson, at the same moment, starting up in his seat, bawled out to his crew to *back water*. He would say nothing else — repeating his cry impatiently, *back water! back water!* The men put back as speedily as possible; but by this time the ship had gone round, and gotten fully under headway, although all hands on board were making great exertions to take in sail. In despite of the danger of the attempt, the mate clung to the main-chains as soon as they came within his reach. Another huge lurch now brought the starboard side of the vessel out of water nearly as far as her keel, when the cause of his anxiety was rendered obvious enough. The body of a man was seen to be affixed in the most singular manner to the smooth and shining bottom (the Penguin was coppered and copper-fastened), and beating violently against it with every movement of the hull. After several ineffectual efforts, made during the lurches of the ship, and at the imminent risk of swamping the boat, I was finally disengaged from my perilous situation and taken on board

— for the body proved to be my own. It appeared that one of the timber-bolts having started and broken a passage through the copper, it had arrested my progress as I passed under the ship, and fastened me in so extraordinary a manner to her bottom. The head of the bolt had made its way through the collar of the green baize jacket I had on, and through the back part of my neck, forcing itself out between two sinews and just below the right ear. I was immediately put to bed — although life seemed to be totally extinct. There was no surgeon on board. The captain, however, treated me with every attention — to make amends, I presume, in the eyes of his crew, for his atrocious behaviour in the previous portion of the adventure.

In the meantime, Henderson had again put off from the ship, although the wind was now blowing almost a hurricane. He had not been gone many minutes when he fell in with some fragments of our boat, and shortly afterward one of the men with him asserted that he could distinguish a cry for help at intervals amid the roaring of the tempest. This induced the hardy seamen to persevere in their search for more than half an hour, although repeated signals to return were made them by Captain Block, and although every moment on the water in so frail a boat was fraught to them with the most imminent and deadly peril. Indeed, it is nearly impossible to conceive how the small jolly they were in could have escaped destruction for a single instant. She was built, however, for the whaling service, and was fitted, as I have since had reason to believe, with air-boxes, in the manner of some life-boats used on the coast of Wales.

After searching in vain for about the period of time just mentioned, it was determined to get back to the ship. They had scarcely made this resolve when a feeble cry arose from a dark object that floated rapidly by. They pursued and soon overtook it. It proved to be the entire deck of the Ariel's cuddy. Augustus was struggling near it, apparently in the last agonies. Upon getting hold of him it was found that he was attached by a rope to the floating timber. This rope, it will be remembered, I had myself tied around his waist, and made fast to a ringbolt, for the purpose of keeping him in an upright position, and my so doing, it appeared, had been ultimately the means of preserving his life. The Ariel was slightly put together, and in going down her frame naturally went to pieces; the deck of the cuddy, as might have been expected, was lifted, by the force of the water rushing in, entirely from the main timbers, and floated (with other fragments, no doubt) to the surface — Augustus was buoyed up with it, and thus escaped a terrible death.

It was more than an hour after being taken on board the Penguin before he could give any account of himself, or be made to comprehend the nature of the accident which had befallen our boat. At length he became thoroughly aroused, and spoke much of his sensations while in the water. Upon his first attaining any degree of consciousness, he found

himself beneath the surface, whirling round and round with inconceivable rapidity, and with a rope wrapped in three or four folds tightly about his neck. In an instant afterward he felt himself going rapidly upward, when, his head striking violently against a hard substance, he again relapsed into insensibility. Upon once more reviving he was in fuller possession of his reason — this was still, however, in the greatest degree clouded and confused. He now knew that some accident had occurred, and that he was in the water, although his mouth was above the surface, and he could breathe with some freedom. Possibly, at this period the deck was drifting rapidly before the wind, and drawing him after it, as he floated upon his back. Of course, as long as he could have retained this position, it would have been nearly impossible that he should be drowned. Presently a surge threw him directly athwart the deck; and this post he endeavored to maintain, screaming at intervals for help. Just before he was discovered by Mr. Henderson, he had been obliged to relax his hold through exhaustion, and, falling into the sea, had given himself up for lost. During the whole period of his struggles he had not the faintest recollection of the *Ariel*, nor of the matters in connexion with the source of his disaster. A vague feeling of terror and despair had taken entire possession of his faculties. When he was finally picked up, every power of his mind had failed him; and, as before said, it was nearly an hour after getting on board the *Penguin* before he became fully aware of his condition. In regard to myself — I was resuscitated from a state bordering very nearly upon death (and after every other means had been tried in vain for three hours and a half) by vigorous friction with flannels bathed in hot oil — a proceeding suggested by Augustus. The wound in my neck, although of an ugly appearance, proved of little real consequence, and I soon recovered from its effects.

The *Penguin* got into port about nine o'clock in the morning, after encountering one of the severest gales ever experienced off Nantucket. Both Augustus and myself managed to appear at Mr. Barnard's in time for breakfast — which, luckily, was somewhat late, owing to the party over night. I suppose all at the table were too much fatigued themselves to notice our jaded appearance — of course, it would not have borne a very rigid scrutiny. Schoolboys, however, can accomplish wonders in the way of deception, and I verily believe not one of our friends in Nantucket had the slightest suspicion that the terrible story told by some sailors in town of their having run down a vessel at sea and drowned some thirty or forty poor devils, had reference either to the *Ariel*, my companion, or myself. We two have since very frequently talked the matter over — but never without a shudder. In one of our conversations Augustus frankly confessed to me, that in his whole life he had at no time experienced so excruciating a sense of dismay, as when on board our little boat he first discovered the extent of his intoxication, and felt himself sinking beneath its influence.

CHAPTER II

In no affairs of mere prejudice, *pro* or *con*, do we deduce inferences with entire certainty, even from the most simple data. It might be supposed that a catastrophe such as I have just related would have effectually cooled my incipient passion for the sea. On the contrary, I never experienced a more ardent longing for the wild adventures incident to the life of a navigator than within a week after our miraculous deliverance. This short period proved amply long enough to erase from my memory the shadows, and bring out in vivid light all the pleasantly exciting points of color, all the picturesqueness, of the late perilous accident. My conversations with Augustus grew daily more frequent and more intensely full of interest. He had a manner of relating his stories of the ocean (more than one half of which I now suspect to have been sheer fabrications) well adapted to have weight with one of my enthusiastic temperament and somewhat gloomy although glowing imagination. It is strange, too, that he most strongly enlisted my feelings in behalf of the life of a seaman, when he depicted his more terrible moments of suffering and despair. For the bright side of the painting I had a limited sympathy. My visions were of shipwreck and famine; of death or captivity among barbarian hordes; of a lifetime dragged out in sorrow and tears, upon some gray and desolate rock, in an ocean unapproachable and unknown. Such visions or desires — for they amounted to desires — are common, I have since been assured, to the whole numerous race of the melancholy among men — at the time of which I speak I regarded them only as prophetic glimpses of a destiny which I felt myself in a measure bound to fulfil. Augustus thoroughly entered into my state of mind. It is probable, indeed, that our intimate communion had resulted in a partial interchange of character.

About eighteen months after the period of the Ariel's disaster, the firm of Lloyd and Vredenburg (a house connected in some manner with the Messieurs Enderby, I believe, of Liverpool) were engaged in repairing and fitting out the brig *Grampus* for a whaling voyage. She was an old hulk, and scarcely seaworthy when all was done to her that could be done. I hardly know why she was chosen in preference to other good vessels belonging to the same owners — but so it was. Mr. Barnard was appointed to command her, and Augustus was going with him. While the brig was getting ready, he frequently urged upon me the excellency of the opportunity now offered for indulging my desire of travel. He found me by no means an unwilling listener — yet the matter could not be so easily arranged. My father made no direct opposition; but my mother went into hysterics at the bare mention of the design; and, more than all, my grandfather, from whom I expected much, vowed to cut me off with a shilling if I should ever broach the subject to him again. These difficulties, however, so far from abating my desire, only added

fuel to the flame. I determined to go at all hazards; and, having made known my intentions to Augustus, we set about arranging a plan by which it might be accomplished. In the meantime I forbore speaking to any of my relations in regard to the voyage, and, as I busied myself ostensibly with my usual studies, it was supposed that I had abandoned the design. I have since frequently examined my conduct on this occasion with sentiments of displeasure as well as of surprise. The intense hypocrisy I made use of for the furtherance of my project — an hypocrisy pervading every word and action of my life for so long a period of time — could only have been rendered tolerable to myself by the wild and burning expectation with which I looked forward to the fulfilment of my long-cherished visions of travel.

In pursuance of my scheme of deception, I was necessarily obliged to leave much to the management of Augustus, who was employed for the greater part of every day on board the *Grampus*, attending to some arrangements for his father in the cabin and cabin hold. At night, however, we were sure to have a conference and talk over our hopes. After nearly a month passed in this manner, without our hitting upon any plan we thought likely to succeed, he told me at last that he had determined upon everything necessary. I had a relation living in New Bedford, a Mr. Ross, at whose house I was in the habit of spending occasionally two or three weeks at a time. The brig was to sail about the middle of June (June, 1827), and it was agreed that, a day or two before her putting to sea, my father was to receive a note, as usual, from Mr. Ross, asking me to come over and spend a fortnight with Robert and Emmet (his sons). Augustus charged himself with the inditing of this note and getting it delivered. Having set out, as supposed, for New Bedford, I was then to report myself to my companion, who would contrive a hiding-place for me in the *Grampus*. This hiding-place, he assured me, would be rendered sufficiently comfortable for a residence of many days, during which I was not to make my appearance. When the brig had proceeded so far on her course as to make any turning back a matter out of question, I should then, he said, be formally installed in all the comforts of the cabin; and as to his father, he would only laugh heartily at the joke. Vessels enough would be met with by which a letter might be sent home explaining the adventure to my parents.

The middle of June at length arrived, and every thing had been matured. The note was written and delivered, and on a Monday morning I left the house for the New Bedford packet, as supposed. I went, however, straight to Augustus, who was waiting for me at the corner of a street. It had been our original plan that I should keep out of the way until dark, and then slip on board the brig; but, as there was now a thick fog in our favor, it was agreed to lose no time in secreting me. Augustus led the way to the wharf, and I followed at a little distance, enveloped in a thick seaman's cloak, which he had brought with him, so that my

person might not be easily recognized. Just as we turned the second corner, after passing Mr. Edmund's well, who should appear, standing right in front of me, and looking me full in the face, but old Mr. Peterson, my grandfather. "Why, bless my soul, Gordon," said he, after a long pause, "why, why, — *whose* dirty cloak is that you have on?" "Sir!" I replied, assuming, as well as I could, in the exigency of the moment, an air of offended surprise, and talking in the gruffest of all imaginable tones — "sir! you are a sum'mat mistaken — my name, in the first place, bee'nt nothing at all like Goddin, and I'd want you for to know better, you blackguard, than to call my new obercoat a darty one." For my life I could hardly refrain from screaming with laughter at the odd manner in which the old gentleman received this handsome rebuke. He started back two or three steps, turned first pale and then excessively red, threw up his spectacles, then, putting them down, ran full tilt at me, with his umbrella uplifted. He stopped short, however, in his career, as if struck with a sudden recollection; and presently, turning round, hobbled off down the street, shaking all the while with rage, and muttering between his teeth: "Won't do — new glasses — thought it was Gordon — d—d good-for-nothing salt water Long Tom."

After this narrow escape we proceeded with greater caution, and arrived at our point of destination in safety. There were only one or two of the hands on board, and these were busy forward, doing something to the forecastle combings. Captain Barnard, we knew very well, was engaged at Lloyd and Vredenburg's, and would remain there until late in the evening, so we had little to apprehend on his account. Augustus went first up the vessel's side, and in a short while I followed him, without being noticed by the men at work. We proceeded at once into the cabin, and found no person there. It was fitted up in the most comfortable style — a thing somewhat unusual in a whaling-vessel. There were four very excellent staterooms, with wide and convenient berths. There was also a large stove, I took notice, and a remarkably thick and valuable carpet covering the floor of both the cabin and staterooms. The ceiling was full seven feet high, and, in short, every thing appeared of a more roomy and agreeable nature than I had anticipated. Augustus, however, would allow me but little time for observation, insisting upon the necessity of my concealing myself as soon as possible. He led the way into his own stateroom, which was on the starboard side of the brig, and next to the bulkheads. Upon entering, he closed the door and bolted it. I thought I had never seen a nicer little room than the one in which I now found myself. It was about ten feet long, and had only one berth, which, as I said before, was wide and convenient. In that portion of the closet nearest the bulkheads there was a space of four feet square, containing a table, a chair, and a set of hanging shelves full of books, chiefly books of voyages and travels. There were many other little comforts in the room, among which I ought not to forget a kind of safe or refrigerator,

in which Augustus pointed out to me a host of delicacies, both in the eating and drinking department.

He now pressed with his knuckles upon a certain spot of the carpet in one corner of the space just mentioned, letting me know that a portion of the flooring, about sixteen inches square, had been neatly cut out and again adjusted. As he pressed, this portion rose up at one end sufficiently to allow the passage of his finger beneath. In this manner he raised the mouth of the trap (to which the carpet was still fastened by tacks), and I found that it led into the after hold. He next lit a small taper by means of a phosphorous match, and, placing the light in a dark lantern, descended with it through the opening, bidding me follow. I did so, and he then pulled the cover upon the hole, by means of a nail driven into the under side — the carpet, of course, resuming its original position on the floor of the stateroom, and all traces of the aperture being concealed.

The taper gave out so feeble a ray that it was with the greatest difficulty I could grope my way through the confused mass of lumber among which I now found myself. By degrees, however, my eyes became accustomed to the gloom, and I proceeded with less trouble, holding on to the skirts of my friend's coat. He brought me, at length, after creeping and winding through innumerable narrow passages, to an iron-bound box, such as is used sometimes for packing fine earthenware. It was nearly four feet high, and full six long, but very narrow. Two large empty oil-casks lay on the top of it, and above these, again, a vast quantity of straw matting, piled up as high as the floor of the cabin. In every other direction around was wedged as closely as possible, even up to the ceiling, a complete chaos of almost every species of ship-furniture, together with a heterogeneous medley of crates, hampers, barrels, and bales, so that it seemed a matter no less than miraculous that we had discovered any passage at all to the box. I afterward found that Augustus had purposely arranged the stowage in this hold with a view to affording me a thorough concealment, having had only one assistant in the labour, a man not going out in the brig.

My companion now showed me that one of the ends of the box could be removed at pleasure. He slipped it aside and displayed the interior, at which I was excessively amused. A mattress from one of the cabin berths covered the whole of its bottom, and it contained almost every article of mere comfort which could be crowded into so small a space, allowing me, at the same time, sufficient room for my accommodation, either in a sitting position or lying at full length. Among other things, there were some books, pen, ink, and paper, three blankets, a large jug full of water, a keg of sea-biscuit, three or four immense Bologna sausages, an enormous ham, a cold leg of roast mutton, and half a dozen bottles of cordials and liqueurs. I proceeded immediately to take possession of my little apartment, and this with feelings of higher satisfaction, I am sure, than

any monarch ever experienced upon entering a new palace. Augustus now pointed out to me the method of fastening the open end of the box, and then, holding the taper close to the deck, showed me a piece of dark whiplcord lying along it. This, he said, extended from my hiding-place throughout all the necessary windings among the lumber, to a nail which was driven into the deck of the hold, immediately beneath the trap-door leading into his stateroom. By means of this cord I should be enabled readily to trace my way out without his guidance, provided any unlooked-for accident should render such a step necessary. He now took his departure, leaving with me the lantern, together with a copious supply of tapers and phosphorous, and promising to pay me a visit as often as he could contrive to do so without observation. This was on the seventeenth of June.

I remained three days and nights (as nearly as I could guess) in my hiding-place without getting out of it at all, except twice for the purpose of stretching my limbs by standing erect between two crates just opposite the opening. During the whole period I saw nothing of Augustus; but this occasioned me little uneasiness, as I knew the brig was expected to put to sea every hour, and in the bustle he would not easily find opportunities of coming down to me. At length I heard the trap open and shut, and presently he called in a low voice; asking if all was well, and if there was any thing I wanted. "Nothing," I replied; "I am as comfortable as can be; when will the brig sail?" "She will be under weigh in less than half an hour," he answered. "I came to let you know, and for fear you should be uneasy at my absence. I shall not have a chance of coming down again for some time — perhaps for three or four days more. All is going on right aboveboard. After I go up and close the trap, do you creep along by the whiplcord to where the nail is driven in. You will find my watch there — it may be useful to you, as you have no daylight to keep time by. I suppose you can't tell how long you have been buried — only three days — this is the twentieth. I would bring the watch to your box, but am afraid of being missed." With this he went up.

In about an hour after he had gone I distinctly felt the brig in motion, and congratulated myself upon having at length fairly commenced a voyage. Satisfied with this idea, I determined to make my mind as easy as possible, and await the course of events until I should be permitted to exchange the box for the more roomy, although hardly more comfortable, accommodations of the cabin. My first care was to get the watch. Leaving the taper burning, I groped along in the dark, following the cord through windings innumerable, in some of which I discovered that, after toiling a long distance, I was brought back within a foot or two of a former position. At length I reached the nail, and securing the object of my journey, returned with it in safety. I now looked over the books which had been so thoughtfully provided, and selected the expedition of Lewis and Clarke to the mouth of the Colum-

bia. With this I amused myself for some time, when, growing sleepy, I extinguished the light with great care, and soon fell into a sound slumber.

Upon awakening I felt strangely confused in mind, and some time elapsed before I could bring to recollection all the various circumstances of my situation. By degrees, however, I remembered all. Striking a light, I looked at the watch; but it was run down, and there were, consequently, no means of determining how long I slept. My limbs were greatly cramped, and I was forced to relieve them by standing between the crates. Presently feeling an almost ravenous appetite, I bethought myself of the cold mutton, some of which I had eaten just before going to sleep, and found excellent. What was my astonishment in discovering it to be in a state of absolute putrefaction! This circumstance occasioned me great disquietude; for, connecting it with the disorder of mind I experienced upon awakening, I began to suppose that I must have slept for an inordinately long period of time. The close atmosphere of the hold might have had something to do with this, and might, in the end, be productive of the most serious results. My head ached excessively; I fancied that I drew every breath with difficulty; and, in short, I was oppressed with a multitude of gloomy feelings. Still I could not venture to make any disturbance by opening the trap or otherwise, and, having wound up the watch, contented myself as well as possible.

Throughout the whole of the next tedious twenty-four hours no person came to my relief, and I could not help accusing Augustus of the grossest inattention. What alarmed me chiefly was, that the water in my jug was reduced to about half a pint, and I was suffering much from thirst, having eaten freely of the Bologna sausages after the loss of my mutton. I became very uneasy, and could no longer take any interest in my books. I was overpowered, too, with a desire to sleep, yet trembled at the thought of indulging it, lest there might exist some pernicious influence, like that of burning charcoal, in the confined air of the hold. In the meantime the roll of the brig told me that we were far in the main ocean, and a dull humming sound, which reached my ears as if from an immense distance, convinced me no ordinary gale was blowing. I could not imagine a reason for the absence of Augustus. We were surely far enough advanced on our voyage to allow of my going up. Some accident might have happened to him — but I could think of none which would account for his suffering me to remain so long a prisoner, except, indeed, his having suddenly died or fallen overboard, and upon this idea I could not dwell with any degree of patience. It was possible that we had been baffled by head winds, and were still in the near vicinity of Nantucket. This notion, however, I was forced to abandon; for such being the case, the brig must have frequently gone about; and I was entirely satisfied, from her continual inclination to the larboard, that she had been sailing all along with a steady breeze on her starboard

quarter. Besides, granting that we were still in the neighborhood of the island, why should not Augustus have visited me and informed me of the circumstance? Pondering in this manner upon the difficulties of my solitary and cheerless condition, I resolved to wait yet another twenty-four hours, when, if no relief were obtained, I would make my way to the trap, and endeavour either to hold a parley with my friend, or get at least a little fresh air through the opening, and a further supply of water from the stateroom. While occupied with this thought, however, I fell, in spite of every exertion to the contrary, into a state of profound sleep, or rather stupor. My dreams were of the most terrific description. Every species of calamity and horror befell me. Among other miseries I was smothered to death between huge pillows, by demons of the most ghastly and ferocious aspect. Immense serpents held me in their embrace, and looked earnestly in my face with their fearfully shining eyes. Then deserts, limitless, and of the most forlorn and awe-inspiring character, spread themselves out before me. Immensely tall trunks of trees, gray and leafless, rose up in endless succession as far as the eye could reach. Their roots were concealed in wide-spreading morasses, whose dreary water lay intensely black, still, and altogether terrible, beneath. And the strange trees seemed endowed with a human vitality, and waving to and fro their skeleton arms, were crying to the silent waters for mercy, in the shrill and piercing accents of the most acute agony and despair. The scene changed; and I stood, naked and alone, amidst the burning sand-plains of Sahara. At my feet lay crouched a fierce lion of the tropics. Suddenly his wild eyes opened and fell upon me. With a convulsive bound he sprang to his feet, and laid bare his horrible teeth. In another instant there burst from his red throat a roar like the thunder of the firmament, and I fell impetuously to the earth. Stifling in a paroxysm of terror, I at last found myself partially awake. My dream, then, was not all a dream. Now, at least, I was in possession of my senses. The paws of some huge and real monster were pressing heavily upon my bosom — his hot breath was in my ear — and his white and ghastly fangs were gleaming upon me through the gloom.

Had a thousand lives hung upon the movement of a limb or the utterance of a syllable, I could have neither stirred nor spoken. The beast, whatever it was, retained his position without attempting any immediate violence, while I lay in an utterly helpless, and, I fancied, a dying condition beneath him. I felt that my powers of body and mind were fast leaving me — in a word, that I was perishing, and perishing of sheer fright. My brain swam — I grew deadly sick — my vision failed — even the glaring eyeballs above me grew dim. Making a last strong effort, I at length breathed a faint ejaculation to God, and resigned myself to die. The sound of my voice seemed to arouse all the latent fury of the animal. He precipitated himself at full length upon my body; but what was my astonishment, when, with a long and low whine, he commenced

licking my face and hands with the greatest eagerness, and with the most extravagant demonstration of affection and joy! I was bewildered, utterly lost in amazement — but I could not forget the peculiar whine of my Newfoundland dog Tiger, and the odd manner of his caresses I well knew. It was he. I experienced a sudden rush of blood to my temples — a giddy and overpowering sense of deliverance and reanimation. I rose hurriedly from the mattress upon which I had been lying, and, throwing myself upon the neck of my faithful follower and friend, relieved the long oppression of my bosom in a flood of the most passionate tears.

As upon a former occasion my conceptions were in a state of the greatest indistinctness and confusion after leaving the mattress. For a long time I found it nearly impossible to connect any ideas; but, by very slow degrees, my thinking faculties returned, and I again called to memory the several incidents of my condition. For the presence of Tiger I tried in vain to account; and after busying myself with a thousand different conjectures respecting him, was forced to content myself with rejoicing that he was with me to share my dreary solitude, and render me comfort by his caresses. Most people love their dogs, but for Tiger I had an affection far more ardent than common; and never, certainly, did any creature more truly deserve it. For seven years he had been my inseparable companion, and in a multitude of instances had given evidence of all the noble qualities for which we value the animal. I had rescued him, when a puppy, from the clutches of a malignant little villain in Nantucket who was leading him, with a rope around his neck, to the water; and the grown dog repaid the obligation, about three years afterward, by saving me from the bludgeon of a street robber.

Getting now hold of the watch, I found, upon applying it to my ear, that it had again run down; but at this I was not at all surprised, being convinced, from the peculiar state of my feelings, that I had slept, as before, for a very long period of time; how long, it was of course impossible to say. I was burning up with fever, and my thirst was almost intolerable. I felt about the box for my little remaining supply of water, for I had no light, the taper having burnt to the socket of the lantern, and the phosphorus-box not coming readily to hand. Upon finding the jug, however, I discovered it to be empty — Tiger, no doubt, having been tempted to drink it, as well as to devour the remnant of mutton, the bone of which lay, well picked, by the opening of the box. The spoiled meat I could well spare, but my heart sank as I thought of the water. I was feeble in the extreme — so much so that I shook all over, as with an ague, at the slightest movement or exertion. To add to my troubles, the brig was pitching and rolling with great violence, and the oil-casks which lay upon my box were in momentary danger of falling down, so as to block up the only way of ingress or egress. I felt, also, terrible sufferings from sea-sickness. These considerations determined me to make my way, at all hazards, to the trap, and obtain immediate relief, before

I should be incapacitated from doing so altogether. Having come to this resolve, I again felt about for the phosphorus-box and tapers. The former I found after some little trouble; but, not discovering the tapers as soon as I had expected (for I remembered very nearly the spot in which I had placed them), I gave up the search for the present, and bidding Tiger lie quiet, began at once my journey toward the trap.

In this attempt my great feebleness became more than ever apparent. It was with the utmost difficulty I could crawl along at all, and very frequently my limbs sank suddenly from beneath me; when, falling prostrate on my face, I would remain for some minutes in a state bordering on insensibility. Still I struggled forward by slow degrees, dreading every moment that I should swoon amid the narrow and intricate windings of the lumber, in which event I had nothing but death to expect as the result. At length, upon making a push forward with all the energy I could command, I struck my forehead violently against the sharp corner of an iron-bound crate. The accident only stunned me for a few moments; but I found, to my inexpressible grief, that the quick and violent roll of the vessel had thrown the crate entirely across my path, so as effectually to block up the passage. With my utmost exertions I could not move it a single inch from its position, it being closely wedged in among the surrounding boxes and ship-furniture. It became necessary, therefore, enfeebled as I was, either to leave the guidance of the whipcord and seek out a new passage, or to climb over the obstacle, and resume the path on the other side. The former alternative presented too many difficulties and dangers to be thought of without a shudder. In my present weak state of both mind and body, I should infallibly lose my way if I attempted it, and perish miserably amid the dismal and disgusting labyrinths of the hold. I proceeded, therefore, without hesitation, to summon up all my remaining strength and fortitude, and endeavour, as I best might, to clamber over the crate.

Upon standing erect, with this end in view, I found the undertaking even a more serious task than my fears had led me to imagine. On each side of the narrow passage arose a complete wall of various heavy lumber, which the least blunder on my part might be the means of bringing down upon my head; or, if this accident did not occur, the path might be effectually blocked up against my return by the descending mass, as it was in front by the obstacle there. The crate itself was a long and unwieldy box, upon which no foothold could be obtained. In vain I attempted, by every means in my power, to reach the top, with the hope of being thus enabled to draw myself up. Had I succeeded in reaching it, it is certain that my strength would have proved utterly inadequate to the task of getting over, and it was better in every respect that I failed. At length, in a desperate effort to force the crate from its ground, I felt a strong vibration in the side next me. I thrust my hand eagerly to the edge of the planks, and found that a very large one was loose. With my

pocket-knife, which, luckily, I had with me, I succeeded, after great labour, in prying it entirely off; and getting it through the aperture, discovered, to my exceeding joy, that there were no boards on the opposite side — in other words, that the top was wanting, it being the bottom through which I had forced my way. I now met with no important difficulty in proceeding along the line until I finally reached the nail. With a beating heart I stood erect, and with a gentle touch pressed against the cover of the trap. It did not rise as soon as I had expected, and I pressed it with somewhat more determination, still dreading lest some other person than Augustus might be in his state-room. The door, however, to my astonishment, remained steady, and I became somewhat uneasy, for I knew that it had formerly required but little or no effort to remove it. I pushed it strongly — it was nevertheless firm: with all my strength — it still did not give way: with rage, with fury, with despair — it set at defiance my utmost efforts; and it was evident, from the unyielding nature of the resistance, that the hole had either been discovered and effectually nailed up, or that some immense weight had been placed upon it, which it was useless to think of removing.

My sensations were those of extreme horror and dismay. In vain I attempted to reason on the probable cause of my being thus entombed. I could summon up no connected chain of reflection, and, sinking on the floor, gave way, unresistingly, to the most gloomy imaginings, in which the dreadful deaths of thirst, famine, suffocation, and premature interment crowded upon me as the prominent disasters to be encountered. At length there returned to me some portion of presence of mind. I arose, and felt with my fingers for the seams or cracks of the aperture. Having found them, I examined them closely to ascertain if they emitted any light from the state-room; but none was visible. I then forced the blade of my pen-knife through them, until I met with some hard obstacle. Scraping against it, I discovered it to be a solid mass of iron, which, from its peculiar wavy feel as I passed the blade along it, I concluded to be a chain-cable. The only course now left me was to retrace my way to the box, and there either yield to my sad fate, or try so to tranquilize my mind as to admit of my arranging some plan of escape. I immediately set about the attempt, and succeeded, after innumerable difficulties, in getting back. As I sank, utterly exhausted, upon the mattress, Tiger threw himself at full length by my side, and seemed as if desirous, by his caresses, of consoling me in my troubles, and urging me to bear them with fortitude.

The singularity of his behavior at length forcibly arrested my attention. After licking my face and hands for some minutes, he would suddenly cease doing so, and utter a low whine. Upon reaching out my hand toward him, I then invariably found him lying on his back, with his paws uplifted. This conduct, so frequently repeated, appeared strange, and I could in no manner account for it. As the dog seemed distressed,

I concluded that he had received some injury; and, taking his paws in my hands, I examined them one by one, but found no sign of any hurt. I then supposed him hungry, and gave him a large piece of ham, which he devoured with avidity — afterward, however, resuming his extraordinary manœuvres. I now imagined that he was suffering, like myself, the torments of thirst, and was about adopting this conclusion as the true one, when the idea occurred to me that I had as yet only examined his paws, and that there might possibly be a wound upon some portion of his body or head. The latter I felt carefully over, but found nothing. On passing my hand, however, along his back, I perceived a slight erection of the hair extending completely across it. Probing this with my finger, I discovered a string, and tracing it up, found that it encircled the whole body. Upon a closer scrutiny, I came across a small slip of what had the feeling of letter paper, through which the string had been fastened in such a manner as to bring it immediately beneath the left shoulder of the animal.

CHAPTER III

The thought instantly occurred to me that the paper was a note from Augustus, and that some unaccountable accident having happened to prevent his relieving me from my dungeon, he had devised this method of acquainting me with the true state of affairs. Trembling with eagerness, I now commenced another search for my phosphorus matches and tapers. I had a confused recollection of having put them carefully away just before falling asleep; and, indeed, previously to my last journey to the trap, I had been able to remember the exact spot where I had deposited them. But now I endeavored in vain to call it to mind, and busied myself for a full hour in a fruitless and vexatious search for the missing articles; never, surely, was there a more tantalizing state of anxiety and suspense. At length, while groping about, with my head close to the ballast, near the opening of the box, and outside of it, I perceived a faint glimmering of light in the direction of the steerage. Greatly surprised, I endeavored to make my way toward it, as it appeared to be but a few feet from my position. Scarcely had I moved with this intention, when I lost sight of the glimmer entirely, and, before I could bring it into view again, was obliged to feel along by the box until I had exactly resumed my original situation. Now, moving my head with caution to and fro, I found that, by proceeding slowly, with great care, in an opposite direction to that in which I had at first started, I was enabled to draw near the light, still keeping it in view. Presently I came directly upon it (having squeezed my way through innumerable narrow windings), and found that it proceeded from some fragments of my matches lying in an empty barrel turned upon its side. I was wondering how they came in such a place, when my hand fell upon two or three pieces of taper wax, which had been evidently mumbled by the dog. I concluded at

once that he had devoured the whole of my supply of candles, and I felt hopeless of being ever able to read the note of Augustus. The small remnants of the wax were so mashed up among other rubbish in the barrel, that I despaired of deriving any service from them, and left them as they were. The phosphorus, of which there was only a speck or two, I gathered up as well as I could, and returned with it, after much difficulty, to my box, where Tiger had all the while remained.

What to do next I could not tell. The hold was so intensely dark that I could not see my hand, however close I would hold it to my face. The white slip of paper could barely be discerned, and not even that when I looked at it directly; by turning the exterior portions of the retina toward it — that is to say, by surveying it slightly askance, I found that it became in some measure perceptible. Thus the gloom of my prison may be imagined, and the note of my friend, if indeed it were a note from him, seemed only likely to throw me into further trouble, by disquieting to no purpose my already enfeebled and agitated mind. In vain I revolved in my brain a multitude of absurd expedients for procuring light — such expedients precisely as a man in the perturbed sleep occasioned by opium would be apt to fall upon for a similar purpose — each and all of which appear by turns to the dreamer the most reasonable and the most preposterous of conceptions, just as the reasoning or imaginative faculties flicker, alternately, one above the other. At last an idea occurred to me which seemed rational, and which gave me cause to wonder, very justly, that I had not entertained it before. I placed the slip of paper on the back of a book, and, collecting the fragments of the phosphorus matches which I had brought from the barrel, laid them together upon the paper. I then, with the palm of my hand, rubbed the whole over quickly, yet steadily. A clear light diffused itself immediately throughout the whole surface; and had there been any writing upon it, I should not have experienced the least difficulty, I am sure, in reading it. Not a syllable was there, however — nothing but a dreary and unsatisfactory blank; the illumination died away in a few seconds, and my heart died away within me as it went.

I have before stated more than once that my intellect, for some period prior to this, had been in a condition nearly bordering on idiocy. There were, to be sure, momentary intervals of perfect sanity, and, now and then, even of energy; but these were few. It must be remembered that I had been, for many days certainly, inhaling the almost pestilential atmosphere of a close hold in a whaling vessel, and for a long portion of that time but scantily supplied with water. For the last fourteen or fifteen hours I had none — nor had I slept during that time. Salt provisions of the most exciting kind had been my chief, and, indeed, since the loss of the mutton, my only supply of food, with the exception of the sea-biscuit; and these latter were utterly useless to me, as they were too dry and hard to be swallowed in the swollen and parched condition

of my throat. I was now in a high state of fever, and in every respect exceedingly ill. This will account for the fact that many miserable hours of despondency elapsed after my last adventure with the phosphorus, before the thought suggested itself that I had examined only one side of the paper. I shall not attempt to describe my feelings of rage (for I believe I was more angry than any thing else) when the egregious oversight I had committed flashed suddenly upon my perception. The blunder itself would have been unimportant, had not my own folly and impetuosity rendered it otherwise — in my disappointment at not finding some words upon the slip, I had childishly torn it in pieces and thrown it away, it was impossible to say where.

From the worst part of this dilemma I was relieved by the sagacity of Tiger. Having got, after a long search, a small piece of the note, I put it to the dog's nose, and endeavored to make him understand that he must bring me the rest of it. To my astonishment, (for I had taught him none of the usual tricks for which his breed are famous,) he seemed to enter at once into my meaning, and, rummaging about for a few moments, soon found another considerable portion. Bringing me this, he paused awhile, and, rubbing his nose against my hand, appeared to be waiting for my approval of what he had done. I patted him on the head, when he immediately made off again. It was now some minutes before he came back — but when he did come, he brought with him a large slip, which proved to be all the paper missing — it having been torn, it seems, only into three pieces. Luckily, I had no trouble in finding what few fragments of the phosphorus were left — being guided by the indistinct glow one or two of the particles still emitted. My difficulties had taught me the necessity of caution, and I now took time to reflect upon what I was about to do. It was very probable, I considered, that some words were written upon that side of the paper which had not been examined — but which side was that? Fitting the pieces together gave me no clew in this respect, although it assured me that the words (if there were any) would be found all on one side, and connected in a proper manner, as written. There was the greater necessity of ascertaining the point in question beyond a doubt, as the phosphorus remaining would be altogether insufficient for a third attempt, should I fail in the one I was now about to make. I placed the paper on a book as before, and sat for some minutes thoughtfully revolving the matter over in my mind. At last I thought it barely possible that the written side might have some unevenness on its surface, which a delicate sense of feeling might enable me to detect. I determined to make the experiment, and passed my finger very carefully over the side which first presented itself. Nothing, however, was perceptible, and I turned the paper, adjusting it on the book. I now again carried my forefinger cautiously along, when I was aware of an exceedingly slight, but still discernible glow, which followed as it proceeded. This, I knew, must arise from some very minute remaining

particles of the phosphorus with which I had covered the paper in my previous attempt. The other, or under side, then, was that on which lay the writing, if writing there should finally prove to be. Again I turned the note, and went to work as I had previously done. Having rubbed in the phosphorus, a brilliancy ensued as before — but this time several lines of MS. in a large hand, and apparently in red ink, became distinctly visible. The glimmer, although sufficiently bright, was but momentary. Still, had I not been too greatly excited, there would have been ample time enough for me to peruse the whole three sentences before me — for I saw there were three. In my anxiety, however, to read all at once, I succeeded only in reading the seven concluding words, which thus appeared — “*blood — your life depends upon lying close.*”

Had I been able to ascertain the entire contents of the note — the full meaning of the admonition which my friend had thus attempted to convey, that admonition, even although it should have revealed a story of disaster the most unspeakable, could not, I am firmly convinced, have imbued my mind with one tithe of the harrowing and yet indefinable horror with which I was inspired by the fragmentary warning thus received. And “*blood*,” too, that word of all words — so rife at all times with mystery, and suffering, and terror — how trebly full of import did it now appear — how chilly and heavily (disjointed, as it thus was, from any foregoing words to qualify or render it distinct) did its vague syllables fall, amid the deep gloom of my prison, into the innermost recesses of my soul!

Augustus had, undoubtedly, good reasons for wishing me to remain concealed, and I formed a thousand surmises as to what they could be — but I could think of nothing affording a satisfactory solution of the mystery. Just after returning from my last journey to the trap, and before my attention had been otherwise directed by the singular conduct of Tiger, I had come to the resolution of making myself heard at all events by those on board, or, if I could not succeed in this directly, of trying to cut my way through the orlop deck. The half certainty which I felt of being able to accomplish one of these two purposes in the last emergency, had given me courage (which I should not otherwise have had) to endure the evils of my situation. The few words I had been able to read, however, had cut me off from these final resources, and I now, for the first time, felt all the misery of my fate. In a paroxysm of despair I threw myself again upon the mattress, where, for about the period of a day and night, I lay in a kind of stupor, relieved only by momentary intervals of reason and recollection.

At length I once more arose, and busied myself in reflection upon the horrors which encompassed me. For another twenty-four hours it was barely possible that I might exist without water — for a longer time I could not do so. During the first portion of my imprisonment I had made free use of the cordials with which Augustus had supplied me, but

they only served to excite fever, without in the least degree assuaging my thirst. I had now only about a gill left, and this was of a species of strong peach liqueur at which my stomach revolted. The sausages were entirely consumed; of the ham nothing remained but a small piece of the skin; and all the biscuit, except a few fragments of one, had been eaten by Tiger. To add to my troubles, I found that my headache was increasing momentarily, and with it the species of delirium which had distressed me more or less since my first falling asleep. For some hours past it had been with the greatest difficulty I could breathe at all, and now each attempt at so doing was attended with the most depressing spasmodic action of the chest. But there was still another and very different source of disquietude, and one, indeed, whose harassing terrors had been the chief means of arousing me to exertion from my stupor on the mattress. It arose from the demeanor of the dog.

I first observed an alteration in his conduct while rubbing in the phosphorus on the paper in my last attempt. As I rubbed, he ran his nose against my hand with a slight snarl; but I was too greatly excited at the time to pay much attention to the circumstance. Soon afterward, it will be remembered, I threw myself on the mattress, and fell into a species of lethargy. Presently I became aware of a singular hissing sound close at my ears, and discovered it to proceed from Tiger, who was panting and wheezing in a state of the greatest apparent excitement, his eyeballs flashing fiercely through the gloom. I spoke to him, when he replied with a low growl, and then remained quiet. Presently I relapsed into my stupor, from which I was again awakened in a similar manner. This was repeated three or four times, until finally his behaviour inspired me with so great a degree of fear, that I became fully aroused. He was now lying close by the door of the box, snarling fearfully, although in a kind of undertone, and grinding his teeth as if strongly convulsed. I had no doubt whatever that the want of water or the confined atmosphere of the hold had driven him mad, and I was at a loss what course to pursue. I could not endure the thought of killing him, yet it seemed absolutely necessary for my own safety. I could distinctly perceive his eyes fastened upon me with an expression of the most deadly animosity, and I expected every instant that he would attack me. At last I could endure my terrible situation no longer, and determined to make my way from the box at all hazards, and dispatch him, if his opposition should render it necessary for me to do so. To get out, I had to pass directly over his body, and he already seemed to anticipate my design — raising himself upon his fore-legs (as I perceived by the altered position of his eyes), and displayed the whole of his white fangs, which were easily discernible. I took the remains of the ham-skin, and the bottle containing the liqueur, and secured them about my person, together with a large carving-knife which Augustus had left me — then, folding my cloak around me as closely as possible, I made a movement toward the mouth of the box. No sooner

did I do this, than the dog sprang with a loud growl toward my throat. The whole weight of his body struck me on the right shoulder, and I fell violently to the left, while the enraged animal passed entirely over me. I had fallen upon my knees, with my head buried among the blankets, and these protected me from a second furious assault, during which I felt the sharp teeth pressing vigorously upon the woollen which enveloped my neck — yet, luckily, without being able to penetrate all the folds. I was now beneath the dog, and a few moments would place me completely in his power. Despair gave me strength, and I rose boldly up, shaking him from me by main force, and dragging with me the blankets from the mattress. These I now threw over him, and before he could extricate himself, I had got through the door and closed it effectually against his pursuit. In this struggle, however, I had been forced to drop the morsel of ham-skin, and I now found my whole stock of provisions reduced to a single gill of liqueur. As this reflection crossed my mind, I felt myself actuated by one of those fits of perverseness which might be supposed to influence a spoiled child in similar circumstances, and, raising the bottle to my lips, I drained it to the last drop, and dashed it furiously upon the floor.

Scarcely had the echo of the crash died away, when I heard my name pronounced in an eager but subdued voice, issuing from the direction of the steerage. So unexpected was anything of the kind, and so intense was the emotion excited within me by the sound, that I endeavoured in vain to reply. My powers of speech totally failed, and in an agony of terror lest my friend should conclude me dead, and return without attempting to reach me, I stood up between the crates near the door of the box, trembling convulsively, and gasping and struggling for utterance. Had a thousand words depended upon a syllable, I could not have spoken it. There was a slight movement now audible among the lumber somewhere forward of my station. The sound presently grew less distinct, then again less so, and still less. Shall I ever forget my feelings at this moment? He was going — my friend, my companion, from whom I had a right to expect so much — he was going — he would abandon me — he was gone! He would leave me to perish miserably, to expire in the most horrible and loathesome of dungeons — and one word, one little syllable, would save me — yet that single syllable I could not utter! I felt, I am sure, more than ten thousand times the agonies of death itself. My brain reeled, and I fell, deadly sick, against the end of the box.

As I fell, the carving-knife was shaken out from the waist-band of my pantaloons, and dropped with a rattling sound to the floor. Never did any strain of the richest melody come so sweetly to my ears! With the intensest anxiety I listened to ascertain the effect of the noise upon Augustus — for I knew that the person who called my name could be no one but himself. All was silent for some moments. At length I again heard the word "*Arthur!*" repeated in a low tone, and one full of hesi-

tation. Reviving hope loosened at once my powers of speech, and I now screamed at the top of my voice, "*Augustus! oh, Augustus!*" "Hush! for God's sake be silent!" he replied, in a voice trembling with agitation; "I will be with you immediately — as soon as I can make my way through the hold." For a long time I heard him moving among the lumber, and every moment seemed to me an age. At length I felt his hand upon my shoulder, and he placed, at the same moment, a bottle of water to my lips. Those only who have been suddenly redeemed from the jaws of the tomb, or who have known the insufferable torments of thirst under circumstances as aggravated as those which encompassed me in my dreary prison, can form any idea of the unutterable transports which that one long draught of the richest of all physical luxuries afforded.

When I had in some degree satisfied my thirst, Augustus produced from his pocket three or four boiled potatoes, which I devoured with the greatest avidity. He had brought with him a light in a dark lantern, and the grateful rays afforded me scarcely less comfort than the food and drink. But I was impatient to learn the cause of his protracted absence, and he proceeded to recount what had happened on board during my incarceration.

CHAPTER IV

The brig put to sea, as I had supposed, in about an hour after he had left the watch. This was on the twentieth of June. It will be remembered that I had then been in the hold for three days; and, during this period, there was so constant a bustle on board, and so much running to and fro, especially in the cabin and staterooms, that he had had no chance of visiting me without the risk of having the secret of the trap discovered. When at length he did come, I had assured him that I was doing as well as possible; and, therefore, for the two next days he felt but little uneasiness on my account — still, however, watching an opportunity of going down. It was not *until the fourth day* that he found one. Several times during this interval he had made up his mind to let his father know of the adventure, and have me come up at once; but we were still within reaching distance of Nantucket, and it was doubtful, from some expressions which had escaped Captain Barnard, whether he would not immediately put back if he discovered me to be on board. Besides, upon thinking the matter over, Augustus, so he told me, could not imagine that I was in immediate want, or that I would hesitate, in such case, to make myself heard at the trap. When, therefore, he considered everything he concluded to let me stay until he could meet with an opportunity of visiting me unobserved. This, as I said before, did not occur until the fourth day after his bringing me the watch, and the seventh since I had first entered the hold. He then went down without taking with him any water or provisions, intending in the first place merely to call my attention, and get me to come from the box to the trap, —

when he would go up to the stateroom and thence hand me down a supply. When he descended for this purpose he found that I was asleep, for it seems that I was snoring very loudly. From all the calculations I can make on the subject, this must have been the slumber into which I fell just after my return from the trap with the watch, and which, consequently, must have lasted *for more than three entire days and nights* at the very least. Latterly, I have had reason both from my own experience and the assurance of others, to be acquainted with the strong soporific effects of the stench arising from old fish-oil when closely confined; and when I think of the condition of the hold in which I was imprisoned, and the long period during which the brig had been used as a whaling vessel, I am more inclined to wonder that I awoke at all, after once falling asleep, than that I should have slept uninterruptedly for the period specified above.

Augustus called to me at first in a low voice and without closing the trap — but I made him no reply. He then shut the trap, and spoke to me in a louder, and finally in a very loud tone — still I continued to snore. He was now at a loss what to do. It would take him some time to make his way through the lumber to my box, and in the meanwhile his absence would be noticed by Captain Barnard, who had occasion for his services every minute, in arranging and copying papers connected with the business of the voyage. He determined, therefore, upon reflection, to ascend, and await another opportunity of visiting me. He was the more easily induced to this resolve, as my slumber appeared to be of the most tranquil nature, and he could not suppose that I had undergone any inconvenience from my incarceration. He had just made up his mind on these points when his attention was arrested by an unusual bustle, the sound of which proceeded apparently from the cabin. He sprang through the trap as quickly as possible, closed it, and threw open the door of his stateroom. No sooner had he put his foot over the threshold than a pistol flashed in his face, and he was knocked down, at the same moment, by a blow from a handspike.

A strong hand held him on the cabin floor, with a tight grasp upon his throat; still he was able to see what was going on around him. His father was tied hand and foot, and lying along the steps of the companion-way, with his head down, and a deep wound in the forehead, from which the blood was flowing in a continued stream. He spoke not a word, and was apparently dying. Over him stood the first mate, eyeing him with an expression of fiendish derision, and deliberately searching his pockets, from which he presently drew forth a large wallet and a chronometer. Seven of the crew (among whom was the cook, a negro) were rummaging the staterooms on the larboard for arms, where they soon equipped themselves with muskets and ammunition. Besides Augustus and Captain Barnard, there were nine men altogether in the cabin, and these among the most ruffianly of the brig's company. The villains now went

upon deck, taking my friend with them after having secured his arms behind his back. They proceeded straight to the forecabin, which was fastened down — two of the mutineers standing by it with axes — two also at the main hatch. The mate called out in a loud voice: “Do you hear there below? tumble up with you, one by one — now, mark that — and no grumbling!” It was some minutes before any one appeared: — at last an Englishman, who had shipped as a raw hand, came up, weeping piteously, and entreating the mate, in the most humble manner, to spare his life. The only reply was a blow on the forehead from an axe. The poor fellow fell to the deck without a groan, and the black cook lifted him up in his arms as he would a child, and tossed him deliberately into the sea. Hearing the blow and the plunge of the body, the men below could now be induced to venture on deck neither by threats nor promises, until a proposition was made to smoke them out. A general rush then ensued, and for a moment it seemed possible that the brig might be retaken. The mutineers, however, succeeded at last in closing the forecabin effectually before more than six of their opponents could get up. These six, finding themselves so greatly outnumbered and without arms, submitted after a brief struggle. The mate gave them fair words — no doubt with a view of inducing those below to yield, for they had no difficulty in hearing all that was said on deck. The result proved his sagacity, no less than his diabolical villainy. All in the forecabin presently signified their intention of submitting, and, ascending one by one, were pinioned and then thrown on their backs, together with the first six — there being in all, of the crew who were not concerned in the mutiny, twenty-seven.

A scene of the most horrible butchery ensued. The bound seamen were dragged to the gangway. Here the cook stood with an axe, striking each victim on the head as he was forced over the side of the vessel by the other mutineers. In this manner twenty-two perished, and Augustus had given himself up for lost, expecting every moment his own turn to come next. But it seemed that the villains were now either weary, or in some measure disgusted with their bloody labour; for the four remaining prisoners, together with my friend, who had been thrown on the deck with the rest, were respited while the mate sent below for rum, and the whole murderous party held a drunken carouse, which lasted until sunset. They now fell to disputing in regard to the fate of the survivors, who lay not more than four paces off, and could distinguish every word said. Upon some of the mutineers the liquor appeared to have a softening effect, for several voices were heard in favor of releasing the captives altogether, on condition of joining the mutiny and sharing the profits. The black cook, however (who in all respects was a perfect demon, and who seemed to exert as much influence, if not more, than the mate himself), would listen to no proposition of the kind, and rose repeatedly for the purpose of resuming his work at the gangway. Fortunately he was so far overcome by intoxication as to be easily restrained by the less bloodthirsty

of the party, among whom was a line-manager, who went by the name of Dirk Peters. This man was the son of an Indian squaw of the tribe of Upsarokas, who live among the fastnesses of the Black Hills, near the source of the Missouri. His father was a fur-trader, I believe, or at least connected in some manner with the Indian trading-posts on Lewis river. Peter himself was one of the most ferocious-looking men I ever beheld. He was short in stature, not more than four feet eight inches high, but his limbs were of Herculean mould. His hands, especially, were so enormously thick and broad as hardly to retain a human shape. His arms, as well as legs, were *bowed* in the most singular manner, and appeared to possess no flexibility whatever. His head was equally deformed, being of immense size, with an indentation on the crown (like that on the head of most negroes), and entirely bald. To conceal this latter deficiency, which did not proceed from old age, he usually wore a wig formed of any hair-like material which presented itself — occasionally the skin of a Spanish dog or American grizzly bear. At the time spoken of, he had on a portion of one of these bearskins; and it added no little to the natural ferocity of his countenance, which betook of the Upsaroka character. The mouth extended nearly from ear to ear; the lips were thin, and seemed, like some other portions of his frame, to be devoid of natural pliancy, so that the ruling expression never varied under the influence of any emotion whatever. This ruling expression may be conceived when it is considered that the teeth were exceedingly long and protruding, and never even partially covered, in any instance, by the lips. To pass this man with a casual glance, one might imagine him to be convulsed with laughter; but a second look would induce a shuddering acknowledgment, that if such an expression were indicative of merriment, the merriment must be that of a demon. Of this singular being many anecdotes were prevalent among the seafaring men of Nantucket. These anecdotes went to prove his prodigious strength when under excitement, and some of them had given rise to a doubt of his sanity. But on board the *Grampus*, it seems, he was regarded, at the time of the mutiny, with feelings more of derision than of anything else. I have been thus particular in speaking of Dirk Peters, because, ferocious as he appeared, he proved the main instrument in preserving the life of Augustus, and because I shall have frequent occasion to mention him hereafter in the course of my narrative — a narrative, let me here say, which, in its latter portions, will be found to include incidents of a nature so entirely out of the range of human experience, and for this reason so far beyond the limits of human credulity, that I proceed in utter hopelessness of obtaining credence for all that I shall tell, yet confidently trusting in time and progressing science to verify some of the most important and most improbable of my statements.

After much indecision and two or three violent quarrels, it was determined at last that all the prisoners (with the exception of Augustus, whom Peters insisted in a jocular manner upon keeping as his clerk)

should be set adrift in one of the smallest whaleboats. The mate went down into the cabin to see if Captain Barnard was still living — for, it will be remembered, he was left below when the mutineers came up. Presently the two made their appearance, the captain pale as death, but somewhat recovered from the effects of his wound. He spoke to the men in a voice hardly articulate, entreated them not to set him adrift, but to return to their duty, and promising to land them wherever they chose, and to take no steps for bringing them to justice. He might as well have spoken to the winds. Two of the ruffians seized him by the arms and hurled him over the brig's side into the boat, which had been lowered while the mate went below. The four men who were lying on the deck were then untied and ordered to follow, which they did without attempting any resistance — Augustus being still left in his painful position, although he struggled and prayed only for the poor satisfaction of being permitted to bid his father farewell. A handful of sea-biscuit and a jug of water were now handed down; but neither mast, sail, oar, nor compass. The boat was towed astern for a few minutes, during which the mutineers held another consultation — it was then finally cut adrift. By this time night had come on — there were neither moon nor stars visible — and a short and ugly sea was running, although there was no great deal of wind. The boat was instantly out of sight, and little hope could be entertained for the unfortunate sufferers who were in it. This event happened, however, in latitude $35^{\circ} 30'$ north, longitude $61^{\circ} 20'$ west, and consequently at no very great distance from the Bermuda Islands. Augustus therefore endeavored to console himself with the idea that the boat might either succeed in reaching the land, or come sufficiently near to be fallen in with by vessels off the coast.

All sail was now put upon the brig, and she continued her original course to the southwest — the mutineers being bent upon some piratical expedition, in which, from all that could be understood, a ship was to be intercepted on her way from the Cape Verd Islands to Porto Rico. No attention was paid to Augustus, who was untied and suffered to go about anywhere forward of the cabin companion-way. Dirk Peters treated him with some degree of kindness, and on one occasion saved him from the brutality of the cook. His situation was still one of the most precarious, as the men were continually intoxicated, and there was no relying upon their continued good-humor or carelessness in regard to himself. His anxiety on my account he represented, however, as the most distressing result of his condition; and, indeed, I had never reason to doubt the sincerity of his friendship. More than once he had resolved to acquaint the mutineers with the secret of my being on board, but was restrained from so doing, partly through recollection of the atrocities he had already beheld, and partly through a hope of being able soon to bring me relief. For the latter purpose he was constantly on the watch; but, in spite of the most constant vigilance, three days elapsed after the

boat was cut adrift before any chance occurred. At length, on the night of the third day, there came on a heavy blow from the eastward, and all hands were called up to take in sail. During the confusion which ensued, he made his way below unobserved, and into the stateroom. What was his grief and horror in discovering that the latter had been rendered a place of deposit for a variety of sea-stores and ship-furniture, and that several fathoms of old chain-cable, which had been stowed away beneath the companion-ladder, had been dragged thence to make room for a chest, and were now lying immediately upon the trap! To remove it without discovery was impossible, and he returned on deck as quickly as he could. As he came up, the mate seized him by the throat, and demanding what he had been doing in the cabin, was about flinging him over the larboard bulwark, when his life was again preserved through the interference of Dirk Peters. Augustus was now put in handcuffs (of which there were several pairs on board), and his feet lashed tightly together. He was then taken into the steerage, and thrown into a lower berth next to the forecastle bulkheads, with the assurance that he should never put his foot on deck again "until the brig was no longer a brig." This was the expression of the cook, who threw him into the berth — it is hardly possible to say what precise meaning was intended by the phrase. The whole affair, however, proved the ultimate means of my relief, as will presently appear.

CHAPTER V

For some minutes after the cook had left the forecastle, Augustus abandoned himself to despair, never hoping to leave the berth alive. He now came to the resolution of acquainting the first of the men who should come down with my situation, thinking it better to let me take my chance with the mutineers than perish of thirst in the hold, — for it had been ten days since I was first imprisoned, and my jug of water was not a plentiful supply even for four. As he was thinking on this subject, the idea came all at once into his head that it might be possible to communicate with me by the way of the main hold. In any other circumstances, the difficulty and hazard of the undertaking would have prevented him from attempting it; but now he had, at all events, little prospect of life, and consequently little to lose; he bent his whole mind, therefore, upon the task.

His handcuffs were the first consideration. At first he saw no method of removing them, and feared that he should thus be baffled in the very outset; but upon a closer scrutiny he discovered that the irons could be slipped off and on at pleasure, with very little effort or inconvenience, merely by squeezing his hands through them, — this species of manacle being altogether ineffectual in confining young persons, in whom the smaller bones readily yield to pressure. He now untied his feet, and, leaving the cord in such a manner that it could easily be readjusted in the

event of any person's coming down, proceeded to examine the bulkhead where it joined the berth. The partition here was of soft pine board, an inch thick, and he saw that he should have little trouble in cutting his way through. A voice was now heard at the forecastle companion-way, and he had just time to put his right hand into its handcuff (the left had not been removed) and to draw the rope in a slipknot around his ankle, when Dirk Peters came below, followed by Tiger, who immediately leaped into the berth and lay down. The dog had been brought on board by Augustus, who knew my attachment to the animal, and thought it would give me pleasure to have him with me during the voyage. He went up to our house for him immediately after first taking me into the hold, but did not think of mentioning the circumstance upon his bringing the watch. Since the mutiny, Augustus had not seen him before his appearance with Dirk Peters, and had given him up for lost, supposing him to have been thrown overboard by some of the malignant villains belonging to the mate's gang. It appeared afterward that he had crawled into a hole beneath a whale-boat, from which, not having room to turn round, he could not extricate himself. Peters at last let him out, and, with a species of good feeling which my friend knew well how to appreciate, had now brought him to him in the forecastle as a companion, leaving at the same time some salt junk and potatoes, with a can of water; he then went on deck, promising to come down with something more to eat on the next day.

When he had gone, Augustus freed both hands from the manacles and unfastened his feet. He then turned down the head of the mattress on which he had been lying, and with his penknife (for the ruffians had not thought it worth while to search him) commenced cutting vigorously across one of the partition planks, as closely as possible to the floor of the berth. He chose to cut here, because, if suddenly interrupted, he would be able to conceal what had been done by letting the head of the mattress fall into its proper position. For the remainder of the day, however, no disturbance occurred, and by night he had completely divided the plank. It should here be observed that none of the crew occupied the forecastle as a sleeping-place, living altogether in the cabin since the mutiny, drinking the wines and feasting on the sea-stores of Captain Barnard, and giving no more heed than was absolutely necessary to the navigation of the brig. These circumstances proved fortunate both for myself and Augustus; for, had matters been otherwise, he would have found it impossible to reach me. As it was, he proceeded with confidence in his design. It was near daybreak, however, before he completed the second division of the board (which was about a foot above the first cut), thus making an aperture quite large enough to admit his passage through with facility to the main orlop deck. Having got here, he made his way with but little trouble to the lower main hatch, although in so doing he had to scramble over tiers of oil-casks piled nearly as high as the upper

deck, there being barely room enough left for his body. Upon reaching the hatch he found that Tiger had followed him below, squeezing between two rows of the casks. It was now too late, however, to attempt getting to me before dawn, as the chief difficulty lay in passing through the close stowage in the lower hold. He therefore resolved to return, and wait till the next night. With this design, he proceeded to loosen the hatch, so that he might have as little detention as possible when he should come again. No sooner had he loosened it than Tiger sprang eagerly to the small opening produced, snuffed for a moment, and then uttered a long whine, scratching at the same time, as if anxious to remove the covering with his paws. There could be no doubt, from his behaviour, that he was aware of my being in the hold, and Augustus thought it possible that he would be able to get to me if he put him down. He now hit upon the expedient of sending the note, as it was especially desirable that I should make no attempt at forcing my way out, at least under existing circumstances, and there could be no certainty of his getting to me himself on the morrow as he intended. After-events proved how fortunate it was that the idea occurred to him as it did; for, had it not been for the receipt of the note, I should undoubtedly have fallen upon some plan, however desperate, of alarming the crew, and both our lives would most probably have been sacrificed in consequence.

Having concluded to write, the difficulty was now to procure the materials for so doing. An old toothpick was soon made into a pen; and this by means of feeling altogether, for the between-decks was as dark as pitch. Paper enough was obtained from the back of a letter — a duplicate of the forged letter from Mr. Ross. This had been the original draught; but the handwriting not being sufficiently well imitated, Augustus had written another, thrusting the first, by good fortune, into his coat-pocket, where it was now most opportunely discovered. Ink alone was thus wanting, and a substitute was immediately found for this by means of a slight incision with the penknife on the back of a finger just above the nail — a copious flow of blood ensuing, as usual, from wounds in that vicinity. The note was now written, as well as it could be in the dark and under the circumstances. It briefly explained that a mutiny had taken place; that Captain Barnard was set adrift; and that I might expect immediate relief as far as provisions were concerned, but must not venture upon making any disturbance. It concluded with these words: "*I have scrawled this with blood — your life depends upon lying close.*"

This slip of paper being tied upon the dog, he was now put down the hatchway, and Augustus made the best of his way back to the forecabin, where he found no reason to believe that any of the crew had been in his absence. To conceal the hole in the partition, he drove his knife in just above it, and hung up a pea-jacket which he found in the berth. His handcuffs were then replaced, and also the rope around his ankles.

These arrangements were scarcely completed when Dirk Peters came

below, very drunk, but in excellent humour, and bringing with him my friend's allowance of provision for the day. This consisted of a dozen large Irish potatoes roasted, and a pitcher of water. He sat for some time on a chest by the berth, and talked freely about the mate and the general concerns of the brig. His demeanour was exceedingly capricious, and even grotesque. At one time Augustus was much alarmed by his odd conduct. At last, however, he went on deck, muttering a promise to bring his prisoner a good dinner on the morrow. During the day two of the crew (harpooners) came down, accompanied by the cook, all three in nearly the last stage of intoxication. Like Peters, they made no scruple of talking unreservedly about their plans. It appeared that they were much divided among themselves as to their ultimate course, agreeing in no point, except the attack on the ship from the Cape Verd Islands, with which they were in hourly expectation of meeting. As far as could be ascertained, the mutiny had not been brought about altogether for the sake of booty; a private pique of the chief mate's against Captain Barnard having been the main instigation. There now seemed to be two principal factions among the crew — one headed by the mate, the other by the cook. The former party were for seizing the first suitable vessel which should present itself, and equipping it at some of the West India Islands for a piratical cruise. The latter division, however, which was the stronger, and included Dirk Peters among its partisans, were bent upon pursuing the course originally laid out for the brig into the South Pacific; there either to take whale, or act otherwise, as circumstances should suggest. The representations of Peters, who had frequently visited these regions, had great weight, apparently, with the mutineers, wavering, as they were, between half-engendered notions of profit and pleasure. He dwelt on the world of novelty and amusement to be found among the innumerable islands of the Pacific, on the perfect security and freedom from all restraint to be enjoyed, but, more particularly, on the deliciousness of the climate, on the abundant means of good living, and on the voluptuous beauty of the women. As yet, nothing had been absolutely determined upon; but the pictures of the hybrid line-manager were taking strong hold upon the ardent imaginations of the seamen, and there was every possibility that his intentions would be finally carried into effect.

The three men went away in about an hour, and no one else entered the forecastle all day. Augustus lay quiet until nearly night. He then freed himself from the rope and irons, and prepared for his attempt. A bottle was found in one of the berths, and this he filled with water from the pitcher left by Peters, storing his pockets at the same time with cold potatoes. To his great joy he also came across a lantern, with a small piece of tallow candle in it. This he could light at any moment, as he had in his possession a box of phosphorus matches. When it was quite dark, he got through the hole in the bulkhead, having taken the precaution to arrange the bedclothes in the berth

so as to convey the idea of a person covered up. When through, he hung up the pea-jacket on his knife, as before, to conceal the aperture — this manœuvre being easily effected, as he did not readjust the piece of plank taken out until afterward. He was now on the main orlop deck, and proceeded to make his way, as before, between the upper deck and the oil-casks to the main hatchway. Having reached this, he lit the piece of candle, and descended, groping with extreme difficulty among the compact stowage of the hold. In a few moments he became alarmed at the insufferable stench and the closeness of the atmosphere. He could not think it possible that I had survived my confinement for so long a period breathing so oppressive an air. He called my name repeatedly, but I made him no reply, and his apprehensions seemed thus to be confirmed. The brig was rolling violently, and there was so much noise in consequence, that it was useless to listen for any weak sound, such as those of my breathing or snoring. He threw open the lantern, and held it as high as possible, whenever an opportunity occurred, in order that, by observing the light, I might, if alive, be aware that succor was approaching. Still nothing was heard from me, and the supposition of my death began to assume the character of certainty. He determined, nevertheless, to force a passage, if possible, to the box, and at least ascertain beyond a doubt the truth of his surmises. He pushed on for some time in a most pitiable state of anxiety, until, at length, he found the pathway utterly blocked up, and that there was no possibility of making any farther way by the course in which he had set out. Overcome now by his feelings, he threw himself among the lumber in despair, and wept like a child. It was at this period that he heard the crash occasioned by the bottle which I had thrown down. Fortunate, indeed, was it that the incident occurred — for, upon this incident, trivial as it appears, the thread of my destiny depended. Many years elapsed, however, before I was aware of this fact. A natural shame and regret for his weakness and indecision prevented Augustus from confiding to me at once what a more intimate and unreserved communion afterward induced him to reveal. Upon finding his further progress in the hold impeded by obstacles which he could not overcome, he had resolved to abandon his attempt at reaching me, and return at once to the fore-castle. Before condemning him entirely on this head, the harassing circumstances which embarrassed him should be taken into consideration. The night was fast wearing away, and his absence from the fore-castle might be discovered; and indeed would necessarily be so, if he should fail to get back to the berth by daybreak. His candle was expiring in the socket, and there would be the greatest difficulty in retracing his way to the hatchway in the dark. It must be allowed, too, that he had every good reason to believe me dead; in which event no benefit could result to me from his reaching the box, and a world of danger would be encountered to no purpose by himself. He had repeatedly called, and I had made him no answer. I had been now eleven

days and nights with no more water than that contained in the jug which he had left with me — a supply which it was not at all probable I had hoarded in the beginning of my confinement, as I had every cause to expect a speedy release. The atmosphere of the hold, too, must have appeared to him, coming from the comparatively open air of the steerage, of a nature absolutely poisonous, and by far more intolerable than it had seemed to me upon my first taking up my quarters in the box — the hatchways at that time having been constantly open for many months previous. Add to these considerations that of the scene of bloodshed and terror so lately witnessed by my friend; his confinement, privations, and narrow escapes from death, together with the frail and equivocal tenure by which he still existed — circumstances all so well calculated to prostrate every energy of mind — and the reader will be easily brought, as I have been, to regard his apparent falling off in friendship and in faith with sentiments rather of sorrow than of anger.

The crash of the bottle was distinctly heard, yet Augustus was not sure that it proceeded from the hold. The doubt, however, was sufficient inducement to persevere. He clambered up nearly to the orlop deck by means of the stowage, and then, watching for a lull in the pitchings of the vessel, he called out to me in as loud a tone as he could command, regardless, for the moment, of being overheard by the crew. It will be remembered that on this occasion the voice reached me, but I was so entirely overcome by violent agitation as to be incapable of reply. Confident, now, that his worst apprehensions were well founded, he descended, with a view of getting back to the forecastle without loss of time. In his haste some small boxes were thrown down, the noise occasioned by which I heard, as will be recollected. He had made considerable progress on his return when the fall of the knife again caused him to hesitate. He retraced his steps immediately, and, clambering up the stowage a second time, called out my name, loudly as before, having watched for a lull. This time I found voice to answer. Overjoyed at discovering me to be still alive, he now resolved to brave every difficulty and danger in reaching me. Having extricated himself as quickly as possible from the labyrinth of lumber by which he was hemmed in, he at length struck into an opening which promised better, and finally, after a series of struggles, arrived at the box in a state of utter exhaustion.

CHAPTER VI

The leading particulars of this narration were all that Augustus communicated to me while we remained near the box. It was not until afterward that he entered fully into all the details. He was apprehensive of being missed, and I was wild with impatience to leave my detested place of confinement. We resolved to make our way at once to the hole in the bulkhead, near which I was to remain for the present, while he went through to reconnoiter. To leave Tiger in the box was what neither of

us could endure to think of; yet, how to act otherwise was the question. He now seemed to be perfectly quiet, and we could not even distinguish the sound of his breathing upon applying our ears closely to the box. I was convinced that he was dead, and determined to open the door. We found him lying at full length, apparently in a deep stupor, yet still alive. No time was to be lost, yet I could not bring myself to abandon an animal who had now been twice instrumental in saving my life, without some attempt at preserving him. We therefore dragged him along with us as well as we could, although with the greatest difficulty and fatigue; Augustus, during part of the time, being forced to clamber over the impediments in our way with the huge dog in his arms — a feat to which the feebleness of my frame rendered me totally inadequate. At length we succeeded in reaching the hole, when Augustus got through, and Tiger was pushed in afterward. All was found to be safe, and we did not fail to return sincere thanks to God for our deliverance from the imminent danger we had escaped. For the present, it was agreed that I should remain near the opening, through which my companion could readily supply me with a part of his daily provision, and where I could have the advantages of breathing an atmosphere comparatively pure.

In explanation of some portions of this narrative, wherein I have spoken of the stowage of the brig, and which may appear ambiguous to some of my readers who may have seen a proper or regular stowage, I must here state that the manner in which this most important duty had been performed on board the *Grampus* was a most shameful piece of neglect on the part of Captain Barnard, who was by no means as careful or as experienced a seaman as the hazardous nature of the service on which he was employed would seem necessarily to demand. A proper stowage cannot be accomplished in a careless manner, and many most disastrous accidents, even within the limits of my own experience, have arisen from neglect or ignorance in this particular. Coasting vessels, in the frequent hurry and bustle attendant upon taking in or discharging cargo, are the most liable to mishap from the want of a proper attention to stowage. The great point is to allow no possibility of the cargo or ballast shifting position even in the most violent rollings of the vessel. With this end, great attention must be paid, not only to the bulk taken in, but to the nature of the bulk, and whether there be a full or only a partial cargo. In most kinds of freight the stowage is accomplished by means of a screw. Thus, in a load of tobacco or flour, the whole is screwed so tightly into the hold of the vessel that the barrels or hogsheads, upon discharging, are found to be completely flattened, and take some time to regain their original shape. This screwing, however, is resorted to principally with a view of obtaining more room in the hold; for in a *full* load of any such commodities as flour or tobacco, there can be no danger of any shifting whatever, at least none from which inconvenience can result. There have been instances, indeed, where this method of screwing has resulted in the

most lamentable consequences, arising from a cause altogether distinct from the danger attendant upon a shifting of cargo. A load of cotton, for example, tightly screwed while in certain conditions, has been known, through the expansion of its bulk, to rend a vessel asunder at sea. There can be no doubt, either that the same result would ensue in the case of tobacco, while undergoing its usual course of fermentation, were it not for the interstices consequent upon the rotundity of the hogsheds.

It is when a partial cargo is received that danger is chiefly to be apprehended from shifting, and that precautions should be always taken to guard against such misfortune. Only those who have encountered a violent gale of wind, or rather who have experienced the rolling of a vessel in a sudden calm after the gale, can form an idea of the tremendous force of the plunges, and of the consequent terrible impetus given to all loose articles in the vessel. It is then that the necessity of a cautious stowage, when there is a partial cargo, becomes obvious. When lying-to (especially with a small head sail), a vessel which is not properly modelled in the bows is frequently thrown upon her beam-ends; this occurring even every fifteen or twenty minutes upon an average, yet without any serious consequences resulting, provided *there be a proper stowage*. If this, however, has not been strictly attended to, in the first of these heavy lurches the whole of the cargo tumbles over to the side of the vessel which lies upon the water, and, being thus prevented from regaining her equilibrium, as she would otherwise necessarily do, she is certain to fill in a few seconds and go down. It is not too much to say that at least one-half of the instances in which vessels have foundered in heavy gales at sea may be attributed to a shifting of cargo or of ballast.

When a partial cargo of any kind is taken on board, the whole, after being first stowed as compactly as may be, should be covered with a layer of stout shifting-boards, extending completely across the vessel. Upon these boards strong temporary stanchions should be erected, reaching to the timbers above, and thus securing every thing in its place. In cargoes consisting of grain, or any similar matter, additional precautions are requisite. A hold filled entirely with grain upon leaving port will be found not more than three fourths full upon reaching its destination — this, too, although the freight, when measured bushel by bushel by the consignee, will overrun by a vast deal (on account of the swelling of the grain) the quantity consigned. This result is occasioned by *settling* during the voyage, and is the more perceptible in proportion to the roughness of the weather experienced. If grain loosely thrown in a vessel, then, is ever so well secured by shifting-boards and stanchions, it will be liable to shift in a long passage so greatly as to bring about the most distressing calamities. To prevent these, every method should be employed before leaving port to *settle* the cargo as much as possible; and for this there are many contrivances, among which may be mentioned the driving of wedges into the grain. Even after all this is done, and unusual pains taken to

secure the shifting-boards, no seaman who knows what he is about will feel altogether secure in a gale of any violence with a cargo of grain on board, and, least of all, with a partial cargo. Yet there are hundreds of our coasting vessels, and, it is likely, many more from the ports of Europe, which sail daily with partial cargoes, even of the most dangerous species, and without any precaution whatever. The wonder is that no more accidents occur than do actually happen. A lamentable instance of this heedlessness occurred to my knowledge in the case of Captain Joel Rice of the schooner *Firefly*, which sailed from Richmond, Virginia, to Madeira, with a cargo of corn, in the year 1825. The captain had gone many voyages without serious accident, although he was in the habit of paying no attention whatever to his stowage, more than to secure it in the ordinary manner. He had never before sailed with a cargo of grain, and on this occasion had the corn thrown on board loosely, when it did not much more than half fill the vessel. For the first portion of the voyage he met with nothing more than light breezes; but when within a day's sail of Madeira there came on a strong gale from the N. N. E. which forced him to lie-to. He brought the schooner to the wind under a double-reefed foresail alone, when she rode as well as any vessel could be expected to do, and shipped not a drop of water. Toward night the gale somewhat abated, and she rolled with more unsteadiness than before, but still did very well, until a heavy lurch threw her upon her beam-ends to starboard. The corn was then heard to shift bodily, the force of the movement bursting open the main hatchway. The vessel went down like a shot. This happened within hail of a small sloop from Madeira, which picked up one of the crew (the only person saved), and which rode out the gale in perfect security, as indeed a jolly boat might have done under proper management.

The stowage on board the *Grampus* was most clumsily done, if stowage that could be called which was little better than a promiscuous huddling together of oil-casks * and ship furniture. I have already spoken of the condition of articles in the hold. On the orlop deck there was space enough for my body (as I have stated) between the oil-casks and the upper deck; a space was left open around the main hatchway; and several other large spaces were left in the stowage. Near the hole cut through the bulkhead by Augustus there was room enough for an entire cask, and in this space I found myself comfortably situated for the present.

By the time my friend had got safely into the berth, and readjusted his handcuffs and the rope, it was broad daylight. We had made a narrow escape indeed; for scarcely had he arranged all matters, when the mate came below, with Dirk Peters and the cook. They talked for some time about the vessel from the Cape Verds, and seemed to be excessively anxious for her appearance. At length the cook came to the berth in

* Whaling vessels are usually fitted with iron oil-tanks — why the *Grampus* was not I have never been able to ascertain.

which Augustus was lying, and seated himself in it near the head. I could see and hear every thing from my hiding-place, for the piece cut out had not been put back, and I was in momentary expectation that the negro would fall against the pea-jacket, which was hung up to conceal the aperture, in which case all would have been discovered, and our lives would, no doubt, have been instantly sacrificed. Our good fortune prevailed, however; and although he frequently touched it as the vessel rolled, he never pressed against it sufficiently to bring about a discovery. The bottom of the jacket had been carefully fastened to the bulkhead, so that the hole might not be seen by its swinging to one side. All this time Tiger was lying in the foot of the berth, and appeared to have recovered in some measure his faculties, for I could see him occasionally open his eyes and draw a long breath.

After a few minutes the mate and cook went above, leaving Dirk Peters behind, who, as soon as they were gone, came and sat himself down in the place just occupied by the mate. He began to talk very sociably with Augustus, and we could now see that the greater part of his apparent intoxication, while the two others were with him, was a feint. He answered all my companion's questions with perfect freedom; told him that he had no doubt of his father's having been picked up, as there were no less than five sail in sight just before sundown on the day he was cut adrift; and used other language of a consolatory nature, which occasioned me no less surprise than pleasure. Indeed, I began to entertain hopes, that through the instrumentality of Peters we might be finally enabled to regain possession of the brig, and this idea I mentioned to Augustus as soon as I found an opportunity. He thought the matter possible, but urged the necessity of the greatest caution in making the attempt, as the conduct of the hybrid appeared to be instigated by the most arbitrary caprice alone; and, indeed, it was difficult to say if he was at any moment of sound mind. Peters went upon deck in about an hour, and did not return again until noon, when he brought Augustus a plentiful supply of junk beef and pudding. Of this, when we were left alone, I partook heartily, without returning through the hole. No one else came down into the forecastle during the day, and at night, I got into Augustus' berth, where I slept soundly and sweetly until nearly daybreak, when he awakened me upon hearing a stir upon deck, and I regained my hiding-place as quickly as possible. When the day was fully broke, we found that Tiger had recovered his strength almost entirely, and gave no indications of hydrophobia, drinking a little water that was offered him with great apparent eagerness. During the day he regained all his former vigour and appetite. His strange conduct had been brought on, no doubt, by the deleterious quality of the air of the hold, and had no connexion with canine madness. I could not sufficiently rejoice that I had persisted in bringing him with me from the box. This day was the thirtieth of June, and the thirteenth since the *Grampus* made sail from Nantucket.

On the second of July the mate came below drunk as usual, and in an excessively good-humor. He came to Augustus's berth, and, giving him a slap on the back, asked him if he thought he could behave himself if he let him loose, and whether he would promise not to be going into the cabin again. To this, of course, my friend answered in the affirmative, when the ruffian set him at liberty, after making him drink from a flask of rum which he drew from his coat-pocket. Both now went on deck, and I did not see Augustus for about three hours. He then came below with the good news that he had obtained permission to go about the brig as he pleased anywhere forward of the mainmast, and that he had been ordered to sleep, as usual, in the forecabin. He brought me, too, a good dinner, and a plentiful supply of water. The brig was still cruising for the vessel from the Cape Verdes, and a sail was now in sight, which was thought to be the one in question. As the events of the ensuing eight days were of little importance, and had no direct bearing upon the main incidents of my narrative, I will here throw them into the form of a journal, as I do not wish to omit them altogether.

July 3. — Augustus furnished me with three blankets, with which I contrived a comfortable bed in my hiding-place. No one came below, except my companion, during the day. Tiger took his station in the berth just by the aperture, and slept heavily, as if not yet entirely recovered from the effects of his sickness. Toward night a flaw of wind struck the brig before sail could be taken in, and very nearly capsized her. The puff died away immediately, however, and no damage was done beyond the splitting of the foretopsail. Dirk Peters treated Augustus all this day with great kindness and entered into a long conversation with him respecting the Pacific Ocean, and the islands he had visited in that region. He asked him whether he would not like to go with the mutineers on a kind of exploring and pleasure voyage in those quarters, and said that the men were gradually coming over to the mate's views. To this Augustus thought it best to reply that he would be glad to go on such an adventure, since nothing better could be done, and that any thing was preferable to a piratical life.

July 4. — The vessel in sight proved to be a small brig from Liverpool, and was allowed to pass unmolested. Augustus spent most of his time on deck, with a view of obtaining all the information in his power respecting the intentions of the mutineers. They had frequent and violent quarrels among themselves, in one of which a harpooner, Jim Bonner, was thrown overboard. The party of the mate was gaining ground. Jim Bonner belonged to the cook's gang, of which Peters was a partisan.

July 5. — About daybreak there came on a stiff breeze from the west, which at noon freshened into a gale, so that the brig could carry nothing more than her trysail and foresail. In taking in the foretopsail, Simms, one of the common hands, and belonging also to the cook's gang, fell overboard, being very much in liquor, and was drowned — no attempt

being made to save him. The whole number of persons on board was now thirteen, to wit: Dirk Peters; Seymour, the black cook; — Jones; — Greely; Hartman Rogers; and William Allen, of the cook's party; the mate, whose name I never learned; Absalom Hicks; — Wilson; John Hunt; and Richard Parker, of the mate's party; — besides Augustus and myself.

July 6. — The gale lasted all this day, blowing in heavy squalls, accompanied with rain. The brig took in a good deal of water through her seams, and one of the pumps was kept continually going, Augustus being forced to take his turn. Just at twilight a large ship passed close by us, without having been discovered until within hail. The ship was supposed to be the one for which the mutineers were on the lookout. The mate hailed her, but the reply was drowned in the roaring of the gale. At eleven, a sea was shipped amidships, which tore away a great portion of the larboard bulwarks, and did some other slight damage. Toward morning the weather moderated, and at sunrise there was very little wind.

July 7. — There was a heavy swell running all this day, during which the brig, being light, rolled excessively, and many articles broke loose in the hold, as I could hear distinctly from my hiding-place. I suffered a great deal from sea-sickness. Peters had a long conversation this day with Augustus, and told him that two of his gang, Greely and Allen, had gone over to the mate, and were resolved to turn pirates. He put several questions to Augustus which he did not then exactly understand. During a part of this evening the leak gained upon the vessel; and little could be done to remedy it, as it was occasioned by the brig's straining, and taking in the water through her seams. A sail was thrummed, and got under the bows, which aided us in some measure, so that we began to gain upon the leak.

July 8. — A light breeze sprang up at sunrise from the eastward, when the mate headed the brig to the southwest, with the intention of making some of the West India islands in pursuance of his piratical designs. No opposition was made by Peters or the cook — at least none in the hearing of Augustus. All idea of taking the vessel from the Cape Verds was abandoned. The leak was now easily kept under by one pump going every three quarters of an hour. The sail was drawn from beneath the bows. Spoke two small schooners during the day.

July 9. — Fine weather. All hands employed in repairing bulwarks. Peters had again a long conversation with Augustus, and spoke more plainly than he had done heretofore. He said nothing should induce him to come into the mate's views, and even hinted his intention of taking the brig out of his hands. He asked my friend if he could depend upon his aid in such case, to which Augustus said, "Yes," without hesitation. Peters then said he would sound the others of his party upon the subject, and went away. During the remainder of the day Augustus had no opportunity of speaking with him privately.

CHAPTER VII

July 10. — Spoke a brig from Rio, bound to Norfolk. Weather hazy, with a light baffling wind from the eastward. To-day Hartman Rogers died, having been attacked on the eighth with spasms after drinking a glass of grog. This man was of the cook's party, and one upon whom Peters placed his main reliance. He told Augustus that he believed the mate had poisoned him, and that he expected, if he did not be on the look-out, his own turn would come shortly. There were now only himself, Jones, and the cook belonging to his own gang — on the other side there were five. He had spoken to Jones about taking the command from the mate; but the project having been coolly received, he had been deterred from pressing the matter any further, or from saying any thing to the cook. It was well, as it happened, that he was so prudent, for in the afternoon the cook expressed his determination of siding with the mate, and went over formally to that party; while Jones took an opportunity of quarrelling with Peters, and hinted that he would let the mate know of the plan in agitation. There was now, evidently, no time to be lost, and Peters expressed his determination of attempting to take the vessel at all hazards, provided Augustus would lend him his aid. My friend at once assured him of his willingness to enter into any plan for that purpose, and, thinking the opportunity a favourable one, made known the fact of my being on board. At this the hybrid was not more astonished than delighted, as he had no reliance whatever upon Jones, whom he already considered as belonging to the party of the mate. They went below immediately, when Augustus called to me by name, and Peters and myself were soon made acquainted. It was agreed that we should attempt to retake the vessel upon the first good opportunity, leaving Jones altogether out of our councils. In the event of success, we were to run the brig into the first port that offered, and deliver her up. The desertion of his party had frustrated Peters' design of going into the Pacific — an adventure which could not be accomplished without a crew, and he depended upon either getting acquitted upon trial, on the score of insanity (which he solemnly averred had actuated him in lending his aid to the mutiny), or upon obtaining a pardon, if found guilty, through the representations of Augustus and myself. Our deliberations were interrupted for the present by the cry of, "All hands take in sail," and Peters and Augustus ran up on deck.

As usual, the crew were nearly all drunk; and, before sail could be properly taken in, a violent squall laid the brig on her beam-ends. By keeping her away, however, she righted, having shipped a good deal of water. Scarcely was everything secure, when another squall took the vessel, and immediately afterward another — no damage being done. There was every appearance of a gale of wind, which, indeed, shortly came on, with great fury, from the northward and westward. All was

made as snug as possible, and we laid-to, as usual, under a close-reefed foresail. As night drew on, the wind increased in violence, with a remarkably heavy sea. Peters now came into the fore-castle with Augustus, and we resumed our deliberations.

We agreed that no opportunity could be more favourable than the present for carrying our designs into effect, as an attempt at such a moment would never be anticipated. As the brig was snugly laid-to, there would be no necessity of manœuvring her until good weather, when, if we succeeded in our attempt, we might liberate one, or perhaps two of the men, to aid us in taking her into port. The main difficulty was the great disproportion in our forces. There were only three of us, and in the cabin there were nine. All the arms on board, too, were in their possession, with the exception of a pair of small pistols which Peters had concealed about his person, and the large seaman's knife which he always wore in the waistband of his pantaloons. From certain indications, too — such, for example, as there being no such thing as an axe or a handspike lying in their customary places — we began to fear that the mate had his suspicions, at least in regard to Peters, and that he would let slip no opportunity of getting rid of him. It was clear, indeed, that what we should determine to do could not be done too soon. Still the odds were too much against us to allow of our proceeding without the greatest caution.

Peters proposed that he should go up on deck, and enter into conversation with the watch (Allen), when he would be able to throw him into the sea without trouble, and without making any disturbance, by seizing a good opportunity; that Augustus and myself should then come up, and endeavour to provide ourselves with some kind of weapons from the deck; and that we should then make a rush together, and secure the companion-way before any opposition could be offered. I objected to this, because I could not believe that the mate (who was a cunning fellow in all matters which did not affect his superstitious prejudices) would suffer himself to be so easily entrapped. The very fact of there being a watch on deck at all was sufficient proof that he was upon the alert, — it not being usual, except in vessels where discipline is most rigidly enforced, to station a watch on deck when a vessel is lying-to in a gale of wind. As I address myself principally, if not altogether, to persons who have never been to sea, it may be as well to state the exact condition of a vessel under such circumstances. Lying-to, or, in sea-parlance, "laying-to," is a measure resorted to for various purposes, and effected in various manners. In moderate weather it is frequently done with a view of merely bringing the vessel to a stand-still, to wait for another vessel, or any similar object. If the vessel which lies-to is under full sail, the manœuvre is usually accomplished by throwing round some portion of her sails, so as to let the wind take them aback, when she becomes stationary. But we are now speaking of lying-to in a gale of wind. This is

done when the wind is ahead, and too violent to admit of carrying sail without danger of capsizing; and sometimes even when the wind is fair, but the sea too heavy for the vessel to be put before it. If a vessel be suffered to scud before the wind in a very heavy sea, much damage is usually done her by the shipping of water over her stern, and sometimes by the violent plunges she makes forward. This manœuvre, then, is seldom resorted to in such case, unless through necessity. When the vessel is in a leaky condition she is often put before the wind even in the heaviest seas; for, when lying-to, her seams are sure to be greatly opened by her violent straining, and it is not so much the case when scudding. Often, too, it becomes necessary to scud a vessel, either when the blast is so exceedingly furious as to tear in pieces the sail which is employed with a view of bringing her head to the wind, or when, through the false modelling of the frame or other causes, this main object cannot be effected.

Vessels in a gale of wind are laid-to in different manners, according to their peculiar construction. Some lie-to best under a foresail, and this, I believe, is the sail most usually employed. Large square-rigged vessels have sails for the express purpose, called storm-staysails. But the jib is occasionally employed by itself, — sometimes the jib and foresail, or a double-reefed foresail, and not unfrequently the after-sails, are made use of. Foretopsails are very often found to answer the purpose better than any other species of sail. The *Grampus* was generally laid-to under a close-reefed foresail.

When a vessel is to be laid-to, her head is brought up to the wind just so nearly as to fill the sail under which she lies when hauled flat aft, that is, when brought diagonally across the vessel. This being done, the bows point within a few degrees of the direction from which the wind issues, and the windward bow of course receives the shock of the waves. In this situation a good vessel will ride out a very heavy gale of wind without shipping a drop of water, and without any further attention being requisite on the part of the crew. The helm is usually lashed down, but this is altogether unnecessary (except on account of the noise it makes when loose), for the rudder has no effect upon the vessel when lying-to. Indeed, the helm had far better be left loose than lashed very fast, for the rudder is apt to be torn off by heavy seas if there be no room for the helm to play. As long as the sail holds, a well modelled vessel will maintain her situation, and ride every sea, as if instinct with life and reason. If the violence of the wind, however, should tear the sail into pieces (a feat which it requires a perfect hurricane to accomplish under ordinary circumstances), there is then imminent danger. The vessel falls off from the wind, and, coming broadside to the sea, is completely at its mercy: the only resource in this case is to put her quietly before the wind, letting her scud until some other sail can be set. Some vessels will lie-to under no sail whatever, but such are not to be trusted at sea.

But to return from this digression. It had never been customary with the mate to have any watch on deck when lying-to in a gale of wind, and the fact that he had now one, coupled with the circumstance of the missing axes and handspikes, fully convinced us that the crew were too well on the watch to be taken by surprise in the manner Peters had suggested. Something, however, was to be done, and that with as little delay as practicable, for there could be no doubt that a suspicion having been once entertained against Peters, he would be sacrificed upon the earliest occasion, and one would certainly be either found or made upon the breaking of the gale.

Augustus now suggested that if Peters could contrive to remove, under any pretext, the piece of chain-cable which lay over the trap in the stateroom, we might possibly be able to come upon them unawares by means of the hold; but a little reflection convinced us that the vessel rolled and pitched too violently for any attempt of that nature.

By good fortune I at length hit upon the idea of working upon the superstitious terrors and guilty conscience of the mate. It will be remembered that one of the crew, Hartman Rogers, had died during the morning, having been attacked two days before with spasms after drinking some spirits and water. Peters had expressed to us his opinion that this man had been poisoned by the mate, and for this belief he had reasons, so he said, which were incontrovertible, but which he could not be prevailed upon to explain to us — this wayward refusal being only in keeping with other points of his singular character. But whether or not he had any better grounds for suspecting the mate than we had ourselves, we were easily led to fall in with his suspicion, and determined to act accordingly.

Rogers had died about eleven in the forenoon, in violent convulsions; and the corpse presented in a few minutes after death one of the most horrid and loathsome spectacles I ever remember to have seen. The stomach was swollen immensely, like that of a man who has been drowned and lain under water for many weeks. The hands were in the same condition, while the face was shrunken, shrivelled, and of a chalky whiteness, except where relieved by two or three glaring red blotches like those occasioned by the erysipelas: one of these blotches extended diagonally across the face, completely covering up an eye as if with a band of red velvet. In this disgusting condition the body had been brought up from the cabin at noon to be thrown overboard, when the mate getting a glimpse of it (for he now saw it for the first time), and being either touched with remorse for his crime or struck with terror at so horrible a sight, ordered the men to sew the body up in its hammock, and allow it the usual rites of sea-burial. Having given these directions, he went below, as if to avoid any further sight of his victim. While preparations were making to obey his orders, the gale came on with great fury, and the design was abandoned for the present. The corpse, left to itself, was

washed into the larboard scuppers, where it still lay at the time of which I speak, floundering about with the furious lurches of the brig.

Having arranged our plan, we set about putting it in execution as speedily as possible. Peters went upon deck, and, as he had anticipated, was immediately accosted by Allen, who appeared to be stationed more as a watch upon the forecastle than for any other purpose. The fate of this villain, however, was speedily and silently decided; for Peters, approaching him in a careless manner, as if about to address him, seized him by the throat, and, before he could utter a single cry, tossed him over the bulwarks. He then called to us, and we came up. Our first precaution was to look about for something with which to arm ourselves, and in doing this we had to proceed with great care, for it was impossible to stand on deck an instant without holding fast, and violent seas broke over the vessel at every plunge forward. It was indispensable, too, that we should be quick in our operations, for every minute we expected the mate to be up to set the pumps going, as it was evident the brig must be taking in water very fast. After searching about for some time, we could find nothing more fit for our purpose than the two pump-handles, one of which Augustus took, and I the other. Having secured these, we stripped off the shirt of the corpse and dropped the body overboard. Peters and myself then went below, leaving Augustus to watch upon deck, where he took his station just where Allen had been placed, and with his back to the cabin companion-way, so that, if any of the mate's gang should come up, he might suppose it was the watch.

As soon as I got below I commenced disguising myself so as to represent the corpse of Rogers. The shirt which we had taken from the body aided us very much, for it was of singular form and character, and easily recognizable — a kind of smock, which the deceased wore over his other clothing. It was a blue stockinett, with large white stripes running across. Having put this on, I proceeded to equip myself with a false stomach, in imitation of the horrible deformity of the swollen corpse. This was soon effected by means of stuffing with some bedclothes. I then gave the same appearance to my hands by drawing on a pair of white woollen mittens, and filling them in with any kind of rags that offered themselves. Peters then arranged my face, first rubbing it well over with white chalk, and afterward blotching it with blood, which he took from a cut in his finger. The streak across the eye was not forgotten and presented a most shocking appearance.

CHAPTER VIII

As I viewed myself in a fragment of looking-glass which hung up in the cabin, and by the dim light of a kind of battle-lantern, I was so impressed with a sense of vague awe at my appearance, and at the recollection of the terrific reality which I was thus representing, that I was

seized with a violent tremour, and could scarcely summon resolution to go on with my part. It was necessary, however, to act with decision, and Peters and myself went upon deck.

We there found everything safe, and, keeping close to the bulwarks, the three of us crept to the cabin companion-way. It was only partially closed, precautions having been taken to prevent its being suddenly pushed to from without, by means of placing billets of wood on the upper step so as to interfere with the shutting. We found no difficulty in getting a full view of the interior of the cabin through the cracks where the hinges were placed. It now proved to have been very fortunate for us that we had not attempted to take them by surprise, for they were evidently on the alert. Only one was asleep, and he lying just at the foot of the companion-ladder, with a musket by his side. The rest were seated on several mattresses, which had been taken from the berths and thrown on the floor. They were engaged in earnest conversation; and although they had been carousing, as appeared from two empty jugs, with some tin tumblers which lay about, they were not as much intoxicated as usual. All had knives, one or two of them pistols, and a great many muskets were lying in a berth close at hand.

We listened to their conversation for some time before we could make up our minds how to act, having as yet resolved on nothing determinate, except that we would attempt to paralyze their exertions, when we should attack them, by means of the apparition of Rogers. They were discussing their piratical plans, in which all we could hear distinctly was, that they would unite with the crew of a schooner *Hornet*, and, if possible, get the schooner herself into their possession preparatory to some attempt on a large scale, the particulars of which could not be made out by either of us.

One of the men spoke of Peters, when the mate replied to him in a low voice which could not be distinguished, and afterward added more loudly, that "he could not understand his being so much forward with the captain's brat in the forecastle, and he thought the sooner both of them were overboard the better." To this no answer was made, but we could easily perceive that the hint was well received by the whole party, and more particularly by Jones. At this period I was excessively agitated, the more so as I could see that neither Augustus nor Peters could determine how to act. I made up my mind, however, to sell my life as dearly as possible, and not to suffer myself to be overcome by any feelings of trepidation.

The tremendous noise made by the roaring of the wind in the rigging, and the washing of the sea over the deck, prevented us from hearing what was said, except during momentary lulls. In one of these, we all distinctly heard the mate tell one of the men to "go forward, and order the d—d lubbers to come into the cabin, where he could have an eye upon them, for he wanted no such secret doings on board the brig." It

was well for us that the pitching of the vessel at this moment was so violent as to prevent this order from being carried into instant execution. The cook got up from his mattress to go for us, when a tremendous lurch, which I thought would carry away the masts, threw him headlong against one of the larboard stateroom doors, bursting it open, and creating a good deal of other confusion. Luckily, neither of our party was thrown from his position, and we had time to make a precipitate retreat to the forecabin, and arrange a hurried plan of action before the messenger made his appearance, or rather before he put his head out of the companion-hatch, for he did not come on deck. From this station he could not notice the absence of Allen, and he accordingly bawled out, as if to him, repeating the orders of the mate. Peters cried out, "Ay, ay," in a disguised voice, and the cook immediately went below, without entertaining a suspicion that all was not right.

My two companions now proceeded boldly aft and down into the cabin, Peters closing the door after him in the same manner he had found it. The mate received them with feigned cordiality, and told Augustus that, since he had behaved himself so well of late, he might take up his quarters in the cabin and be one of them for the future. He then poured him out a tumbler half full of rum, and made him drink it. All this I saw and heard, for I followed my friends to the cabin as soon as the door was shut, and took up my old point of observation. I had brought with me the two pump-handles, one of which I secured near the companion-way, to be ready for use when required.

I now steadied myself as well as possible so as to have a good view of all that was passing within, and endeavoured to nerve myself to the task of descending among the mutineers when Peters should make a signal to me, as agreed upon. Presently he contrived to turn the conversation upon the bloody deeds of the mutiny, and by degrees led the men to talk of the thousand superstitions which are so universally current among seamen. I could not make out all that was said, but I could plainly see the effects of the conversation in the countenances of those present. The mate was evidently much agitated, and presently, when some one mentioned the terrific appearance of Rogers' corpse, I thought he was upon the point of swooning. Peters now asked him if he did not think it would be better to have the body thrown overboard at once as it was too horrible a sight to see it floundering about in the scuppers. At this the villain absolutely gasped for breath, and turned his head slowly round upon his companions, as if imploring some one to go up and perform the task. No one, however, stirred, and it was quite evident that the whole party were wound up to the highest pitch of nervous excitement. Peters now made me the signal. I immediately threw open the door of the companion-way, and, descending, without uttering a syllable, stood erect in the midst of the party.

The intense effect produced by this sudden apparition is not at all

to be wondered at when the various circumstances are taken into consideration. Usually, in cases of a similar nature, there is left in the mind of the spectator some glimmering of doubt as to the reality of the vision before his eyes; a degree of hope, however feeble, that he is the victim of chicanery, and that the apparition is not actually a visitant from the old world of shadows. It is not too much to say that such remnants of doubt have been at the bottom of almost every such visitation, and that the appalling horror which has sometimes been brought about, is to be attributed, even in the cases most in point, and where most suffering has been experienced, more to a kind of anticipative horror, lest the apparition *might possibly be* real, than to an unwavering belief in its reality. But, in the present instance, it will be seen immediately, that in the minds of the mutineers there was not even the shadow of a basis upon which to rest a doubt that the apparition of Rogers was indeed a revivification of his disgusting corpse, or at least its spiritual image. The isolated situation of the brig, with its entire inaccessibility on account of the gale, confined the apparently possible means of deception within such narrow and definite limits, that they must have thought themselves enabled to survey them all at a glance. They had now been at sea twenty-four days, without holding more than a speaking communication with any vessel whatever. The whole of the crew, too — at least all whom they had the most remote reason for suspecting to be on board — were assembled in the cabin, with the exception of Allen, the watch; and his gigantic stature (he was six feet six inches high) was too familiar in their eyes to permit the notion that he was the apparition before them to enter their minds even for an instant. Add to these considerations the awe-inspiring nature of the tempest, and that of the conversation brought about by Peters; the deep impression which the loathsomeness of the actual corpse had made in the morning upon the imaginations of the men; the excellence of the imitation in my person, and the uncertain and wavering light in which they beheld me, as the glare of the cabin lantern, swinging violently to and fro, fell dubiously and fitfully upon my figure, and there will be no reason to wonder that the deception had even more than the entire effect which we had anticipated. The mate sprang up from the mattress on which he was lying, and, without uttering a syllable, fell back, stone dead, upon the cabin floor, and was hurled to the leeward like a log by a heavy roll of the brig. Of the remaining seven, there were but three who had at first any degree of presence of mind. The four others sat for some time rooted apparently to the floor, the most pitiable objects of horror and utter despair my eyes ever encountered. The only opposition we experienced at all was from the cook, John Hunt, and Richard Parker; but they made but a feeble and irresolute defence. The two former were shot instantly by Peters, and I felled Parker with a blow on the head from the pump-handle which I had brought with me. In the meantime, Augustus seized one of the muskets

lying on the floor and shot another mutineer (— Wilson) through the breast. There were now but three remaining; but by this time they had become aroused from their lethargy, and perhaps began to see that a deception had been practised upon them, for they fought with great resolution and fury, and, but for the immense muscular strength of Peters, might have ultimately got the better of us. These three men were — Jones, — Greeley, and Absalom Hicks. Jones had thrown Augustus on the floor, stabbed him in several places along the right arm, and would no doubt have soon dispatched him (as neither Peters nor myself could immediately get rid of our own antagonists) had it not been for the timely aid of a friend, upon whose assistance we, surely, had never depended. This friend was no other than Tiger. With a low growl, he bounded into the cabin, at a most critical moment for Augustus, and throwing himself upon Jones, pinned him to the floor in an instant. My friend, however, was now too much injured to render us any aid whatever, and I was so encumbered with my disguise that I could do but little. The dog would not leave his hold upon the throat of Jones — Peters, nevertheless, was far more than a match for the two men who remained, and would, no doubt, have dispatched them sooner, had it not been for the narrow space in which he had to act, and the tremendous lurches of the vessel. Presently he was enabled to get hold of a heavy stool, several of which lay about the floor. With this he beat out the brains of Greeley as he was in the act of discharging a musket at me, and immediately afterward a roll of the brig throwing him in contact with Hicks, he seized him by the throat, and, by dint of sheer strength, strangled him instantaneously. Thus, in far less time than I have taken to tell it, we found ourselves masters of the brig.

The only person of our opponents who was left alive was Richard Parker. This man, it will be remembered, I had knocked down with a blow from the pump-handle at the commencement of the attack. He now lay motionless by the door of the shattered stateroom; but, upon Peters touching him with his foot, he spoke, and entreated for mercy. His head was only slightly cut, and otherwise he had received no injury, having been merely stunned by the blow. He now got up, and, for the present, we secured his hands behind his back. The dog was still growling over Jones; but, upon examination, we found him completely dead, the blood issuing in a stream from a deep wound in the throat, inflicted, no doubt, by the sharp teeth of the animal.

It was now about one o'clock in the morning, and the wind was still blowing tremendously. The brig evidently laboured much more than usual, and it became absolutely necessary that something should be done with a view of easing her in some measure. At almost every roll to leeward she shipped a sea, several of which came partially down into the cabin during our scuffle, the hatchway having been left open by myself when I descended. The entire range of bulwarks to larboard had

been swept away, as well as the caboose, together with the jollyboat from the counter. The creaking and working of the mainmast, too, gave indication that it was nearly sprung. To make room for more stowage in the afterhold, the heel of this mast had been stepped between decks (a very reprehensible practice, occasionally resorted to by ignorant ship-builders), so that it was in imminent danger of working from its step. But, to crown all our difficulties, we plummed the well, and found no less than seven feet of water.

Leaving the bodies of the crew lying in the cabin, we got to work immediately at the pumps — Parker, of course, being set at liberty to assist us in the labour. Augustus's arm was bound up as well as we could effect it, and he did what he could, but that was not much. However, we found that we could just manage to keep the leak from gaining upon us by having one pump constantly going. As there were only four of us, this was severe labour; but we endeavoured to keep up our spirits, and looked anxiously for daybreak, when we hoped to lighten the brig by cutting away the mainmast.

In this manner we passed a night of terrible anxiety and fatigue, and, when the day at length broke, the gale had neither abated in the least, nor were there any signs of its abating. We now dragged the bodies on deck and threw them overboard. Our next care was to get rid of the mainmast. The necessary preparations having been made, Peters cut away at the mast (having found axes in the cabin), while the rest of us stood by the stays and lanyards. As the brig gave a tremendous lee-lurch, the word was given to cut away the weather-lanyards, which being done, the whole mass of wood and rigging plunged into the sea, clear of the brig, and without doing any material injury. We now found that the vessel did not labour quite as much as before, but our situation was still exceedingly precarious, and in spite of the utmost exertions, we could not gain upon the leak without the aid of both pumps. The little assistance which Augustus could render us was not really of any importance. To add to our distress, a heavy sea, striking the brig to the windward, threw her off several points from the wind, and, before she could regain her position, another broke completely over her, and hurled her full upon her beam-ends. The ballast now shifted in a mass to leeward (the stowage had been knocking about perfectly at random for some time), and for a few moments we thought nothing could save us from capsizing. Presently, however, we partially righted; but the ballast still retaining its place to larboard, we lay so much along that it was useless to think of working the pumps, which indeed we could not have done much longer in any case, as our hands were entirely raw with the excessive labour we had undergone, and were bleeding in the most horrible manner.

Contrary to Parker's advice, we now proceeded to cut away the foremast, and at length accomplished it after much difficulty, owing to the

position in which we lay. In going overboard the wreck took with it the bowsprit, and left us a complete hulk.

So far we had had reason to rejoice in the escape of our longboat, which had received no damage from any of the huge seas which had come on board. But we had not long to congratulate ourselves; for the foremast having gone, and, of course, the foresail with it, by which the brig had been steadied, every sea now made a complete breach over us, and in five minutes our deck was swept from stem to stern, the longboat and starboard bulwarks torn off, and even the windlass shattered into fragments. It was, indeed, hardly possible for us to be in a more pitiable condition.

At noon there seemed to be some slight appearance of the gale's abating, but in this we were sadly disappointed, for it only lulled for a few minutes to blow with redoubled fury. About four in the afternoon it was utterly impossible to stand up against the violence of the blast; and, as the night closed in upon us, I had not a shadow of hope that the vessel would hold together until morning.

By midnight we had settled very deep in the water, which was now up to the orlop deck. The rudder went soon afterward, the sea which tore it away lifting the after portion of the brig entirely from the water, against which she thumped in her descent with such a concussion as would be occasioned by going ashore. We had all calculated that the rudder would hold its own to the last, as it was unusually strong, being rigged as I have never seen one rigged either before or since. Down its main timber there ran a succession of stout iron hooks, and others in the same manner down the stern-post. Through these hooks there extended a very thick wrought-iron rod, the rudder being thus held to the stern-post and swinging freely on the rod. The tremendous force of the sea which tore it off may be estimated by the fact, that the hooks in the stern-post, which ran entirely through it, being clinched on the inside, were drawn every one of them completely out of the solid wood.

We had scarcely time to draw breath after the violence of this shock, when one of the most tremendous waves I had then ever known broke right on board of us, sweeping the companion-way clear off, bursting in the hatchways, and filling every inch of the vessel with water.

CHAPTER IX

Luckily, just before night, all four of us had lashed ourselves firmly to the fragments of the windlass, lying in this manner as flat upon the deck as possible. This precaution alone saved us from destruction. As it was, we were all more or less stunned by the immense weight of water which tumbled upon us, and which did not roll from above us until we were nearly exhausted. As soon as I could recover breath, I called aloud to my companions. Augustus alone replied, saying: "It is all over with us, and may God have mercy upon our souls!" By-and-by both the others were

enabled to speak, when they exhorted us to take courage, as there was still hope; it being impossible, from the nature of the cargo, that the brig could go down, and there being every chance that the gale would blow over by the morning. These words inspired me with new life; for, strange as it may seem, although it was obvious that a vessel with a cargo of empty oil-casks would not sink, I had been hitherto so confused in mind as to have overlooked this consideration altogether; and the danger which I had for some time regarded as the most imminent was that of foundering. As hope revived within me, I made use of every opportunity to strengthen the lashings which held me to the remains of the windlass, and in this occupation I soon discovered that my companions were also busy. The night was as dark as it could possibly be, and the horrible shrieking din and confusion which surrounded us it is useless to attempt describing. Our deck lay level with the sea, or rather we were encircled with a towering ridge of foam, a portion of which swept over us every instant. It is not too much to say that our heads were not fairly out of the water more than one second in three. Although we lay close together, no one of us could see the other, or, indeed, any portion of the brig itself, upon which we were so tempestuously hurled about. At intervals we called one to the other, thus endeavouring to keep alive hope, and render consolation and encouragement to such of us as stood most in need of it. The feeble condition of Augustus made him an object of solicitude with us all; and as, from the lacerated condition of his right arm, it must have been impossible for him to secure his lashings with any degree of firmness, we were in momentary expectation of finding that he had gone overboard — yet to render him aid was a thing altogether out of the question. Fortunately, his station was more secure than that of any of the rest of us; for the upper part of his body lying just beneath a portion of the shattered windlass, the seas, as they tumbled in upon him, were greatly broken in their violence. In any other situation than this (into which he had been accidentally thrown after having lashed himself in a very exposed spot) he must inevitably have perished before morning. Owing to the brig's lying so much along, we were all less liable to be washed off than otherwise would have been the case. The heel, as I have before stated, was to larboard, about one half of the deck being constantly under water. The seas, therefore, which struck us to starboard were much broken, by the vessel's side, only reaching us in fragments as we lay flat on our faces; while those which came from larboard being what are called back-water seas, and obtaining little hold upon us on account of our posture, had not sufficient force to drag us from our fastenings.

In this frightful situation we lay until the day broke so as to show us more fully the horrors which surrounded us. The brig was a mere log, rolling about at the mercy of every wave; the gale was upon the increase, if any thing, blowing indeed a complete hurricane, and there appeared

to us no earthly prospect of deliverance. For several hours we held on in silence, expecting every moment that our lashings would either give way, that the remains of the windlass would go by the board, or that some of the huge seas, which roared in every direction around us and above us, would drive the hulk so far beneath the water that we should be drowned before it could regain the surface. By the mercy of God, however, we were preserved from these imminent dangers, and about mid-day were cheered by the light of the blessed sun. Shortly afterward we could perceive a sensible diminution in the force of the wind, when, now for the first time since the latter part of the evening before, Augustus spoke, asking Peters, who lay closest to him, if he thought there was any possibility of our being saved. As no reply was at first made to this question, we all concluded that the hybrid had been drowned where he lay; but presently, to our great joy, he spoke, although very feebly, saying that he was in great pain, being so cut by the tightness of his lashings across the stomach, that he must either find means of loosening them or perish, as it was impossible that he could endure his misery much longer. This occasioned us great distress, as it was altogether useless to think of aiding him in any manner while the sea continued washing over us as it did. We exhorted him to bear his sufferings with fortitude, and promised to seize the first opportunity which should offer itself to relieve him. He replied that it would soon be too late; that it would be all over with him before we could help him; and then, after moaning for some minutes, lay silent, when we concluded that he had perished.

As the evening drew on, the sea had fallen so much that scarcely more than one wave broke over the hulk from windward in the course of five minutes, and the wind had abated a great deal, although still blowing a severe gale. I had not heard any of my companions speak for hours, and now called to Augustus. He replied, although very feebly, so that I could not distinguish what he said. I then spoke to Peters and to Parker, neither of whom returned any answer.

Shortly after this period I fell into a state of partial insensibility, during which the most pleasing images floated in my imagination; such as green trees, waving meadows of ripe grain, processions of dancing girls, troops of cavalry, and other phantasies. I now remember that, in all which passed before my mind's eye, *motion* was a predominant idea. Thus, I never fancied any stationary object, such as a house, a mountain, or any thing of that kind; but windmills, ships, large birds, balloons, people on horseback, carriages driving furiously, and similar moving objects, presented themselves in endless succession. When I recovered from this state, the sun was, as near as I could guess, an hour high. I had the greatest difficulty in bringing to recollection the various circumstances connected with my situation, and for some time remained firmly convinced that I was still in the hold of the brig, near the box, and that the body of Parker was that of Tiger.

When I at length completely came to my senses, I found that the wind blew no more than a moderate breeze, and that the sea was comparatively calm; so much so that it only washed over the brig amidships. My left arm had broken loose from its lashings, and was much cut about the elbow; my right was entirely benumbed, and the hand and wrist swollen prodigiously by the pressure of the rope, which had worked from the shoulder downward. I was also in great pain from another rope which went about my waist, and had been drawn to an insufferable degree of tightness. Looking round upon my companions, I saw that Peters still lived, although a thick line was pulled so forcibly around his loins as to give him the appearance of being cut nearly in two; as I stirred, he made a feeble motion to me with his hand, pointing to the rope. Augustus gave no indication of life whatever, and was bent nearly double across a splinter of the windlass. Parker spoke to me when he saw me moving, and asked me if I had not sufficient strength to release him from his situation, saying that if I would summon up what spirits I could, and contrive to untie him, we might yet save our lives; but that otherwise we must all perish. I told him to take courage, and I would endeavor to free him. Feeling in my pantaloons' pocket, I got hold of my penknife, and, after several ineffectual attempts, at length succeeded in opening it. I then, with my left hand, managed to free my right from its fastenings, and afterward cut the other ropes which held me. Upon attempting, however, to move from my position, I found that my legs failed me altogether, and that I could not get up; neither could I move my right arm in any direction. Upon mentioning this to Parker, he advised me to lie quiet for a few minutes, holding on to the windlass with my left hand, so as to allow time for the blood to circulate. Doing this, the numbness presently began to die away so that I could move first one of my legs, and then the other, and, shortly afterward I regained the partial use of my right arm. I now crawled with great caution toward Parker, without getting on my legs, and soon cut loose all the lashings about him, when, after a short delay, he also recovered the partial use of his limbs. We now lost no time in getting loose the rope from Peters. It had cut a deep gash through the waistband of his woollen pantaloons, and through two shirts, and made its way into his groin, from which the blood flowed out copiously as we removed the cordage. No sooner had we removed it, however, than he spoke, and seemed to experience instant relief — being able to move with much greater ease than either Parker or myself — this was no doubt owing to the discharge of blood.

We had little hopes that Augustus would recover, as he evinced no signs of life; but, upon getting to him, we discovered that he had merely swooned from the loss of blood, the bandages we had placed around his wounded arm having been torn off by the water; none of the ropes which held him to the windlass were drawn sufficiently tight to occasion his death. Having relieved him from the fastenings, and got him clear of

the broken wood about the windlass, we secured him in a dry place to windward, with his head somewhat lower than his body, and all three of us busied ourselves in chafing his limbs. In about half an hour he came to himself, although it was not until the next morning that he gave signs of recognizing any of us, or had sufficient strength to speak. By the time we had thus got clear of our lashings it was quite dark, and it began to cloud up, so that we were again in the greatest agony lest it should come on to blow hard, in which event nothing could have saved us from perishing, exhausted as we were. By good fortune it continued very moderate during the night, the sea subsiding every minute, which gave us great hopes of ultimate preservation. A gentle breeze still blew from the N. W., but the weather was not at all cold. Augustus was lashed carefully to windward in such a manner as to prevent him from slipping overboard with the rolls of the vessel, as he was still too weak to hold on at all. For ourselves there was no such necessity. We sat close together, supporting each other with the aid of the broken ropes about the windlass, and devising methods of escape from our frightful situation. We derived much comfort from taking off our clothes and wringing the water from them. When we put them on after this, they felt remarkably warm and pleasant, and served to invigorate us in no little degree. We helped Augustus off with his, and wrung them for him, when he experienced the same comfort.

Our chief sufferings were now those of hunger and thirst, and when we looked forward to the means of relief in this respect, our hearts sunk within us, and we were induced to regret that we had escaped the less dreadful perils of the sea. We endeavoured, however, to console ourselves with the hope of being speedily picked up by some vessel and encouraged each other to bear with fortitude the evils that might happen.

The morning of the fourteenth at length dawned, and the weather still continued clear and pleasant, with a steady but very light breeze from the N. W. The sea was now quite smooth, and as, from some cause which we could not determine, the brig did not lie so much along as she had done before, the deck was comparatively dry, and we could move about with freedom. We had now been better than three entire days and nights without either food or drink, and it became absolutely necessary that we should make an attempt to get up something from below. As the brig was completely full of water, we went to this work despondently, and with but little expectation of being able to obtain anything. We made a kind of drag by driving some nails which we broke out from the remains of the companion-hatch into two pieces of wood. Tying these across each other, and fastening them to the end of a rope, we threw them into the cabin, and dragged them to and fro, in the faint hope of being thus able to entangle some article which might be of use to us for food, or which might at least render us assistance in getting it. We spent the greater part of the morning in this labour without effect, fishing up nothing more than a few bedclothes, which were readily caught by the

nails. Indeed, our contrivance was so very clumsy that any greater success was hardly to be anticipated.

We now tried the fore-castle, but equally in vain, and were upon the brink of despair, when Peters proposed that we should fasten a rope to his body, and let him make an attempt to get up something by diving into the cabin. This proposition we hailed with all the delight which reviving hope could inspire. He proceeded immediately to strip off his clothes with the exception of his pantaloons; and a strong rope was then carefully fastened around his middle, being brought up over his shoulders in such a manner that there was no possibility of its slipping. The undertaking was one of great difficulty and danger; for, as we could hardly expect to find much, if any, provision in the cabin itself, it was necessary that the diver, after letting himself down, should make a turn to the right, and proceed under water a distance of ten or twelve feet, in a narrow passage, to the storeroom, and return, without drawing breath.

Everything being ready, Peters now descended in the cabin, going down the companion-ladder until the water reached his chin. He then plunged in, head first, turning to the right as he plunged, and endeavouring to make his way to the storeroom. In this first attempt, however, he was altogether unsuccessful. In less than half a minute after his going down we felt the rope jerked violently (the signal we had agreed upon when he desired to be drawn up). We accordingly drew him up instantly, but so incautiously as to bruise him badly against the ladder. He had brought nothing with him, and had been unable to penetrate more than a very little way into the passage, owing to the constant exertions he found it necessary to make in order to keep himself from floating up against the deck. Upon getting out he was very much exhausted, and had to rest full fifteen minutes before he could again venture to descend.

The second attempt met with even worse success; for he remained so long under water without giving the signal, that, becoming alarmed for his safety, we drew him out without it, and found that he was almost at the last gasp, having, as he said, repeatedly jerked at the rope without our feeling it. This was probably owing to a portion of it having become entangled in the balustrade at the foot of the ladder. This balustrade was, indeed, so much in the way, that we determined to remove it, if possible, before proceeding with our design. As we had no means of getting it away except by main force, we all descended into the water as far as we could on the ladder, and giving a pull against it with our united strength, succeeded in breaking it down.

The third attempt was equally unsuccessful with the two first, and it now became evident that nothing could be done in this manner without the aid of some weight with which the diver might steady himself, and keep to the floor of the cabin while making his search. For a long time we looked about in vain for something which might answer this purpose;

but at length, to our great joy, we discovered one of the weather-forechains so loose that we had not the least difficulty in wrenching it off. Having fastened this securely to one of his ankles, Peters now made his fourth descent into the cabin, and this time succeeded in making his way to the door of the steward's room. To his inexpressible grief, however, he found it locked, and was obliged to return without effecting an entrance, as, with the greatest exertion, he could remain under water not more, at the utmost extent, than a single minute. Our affairs now looked gloomy indeed, and neither Augustus nor myself could refrain from bursting into tears, as we thought of the host of difficulties which encompassed us, and the slight probability which existed of our finally making an escape. But this weakness was not of long duration. Throwing ourselves on our knees to God, we implored His aid in the many dangers which beset us; and arose with renewed hope and vigor to think what could yet be done by mortal means toward accomplishing our deliverance.

CHAPTER X

Shortly afterward an incident occurred which I am induced to look upon as more intensely productive of emotion, as far more replete with the extremes first of delight and then of horror, than even any of the thousand chances which afterward befell me in nine long years, crowded with events of the most startling and, in many cases, of the most unconceived and unconceivable character. We were lying on the deck near the companion-way, and debating the possibility of yet making our way into the storeroom, when, looking toward Augustus, who lay fronting myself, I perceived that he had become all at once deadly pale, and that his lips were quivering in the most singular and unaccountable manner. Greatly alarmed, I spoke to him, but he made me no reply, and I was beginning to think that he was suddenly taken ill, when I took notice of his eyes, which were glaring apparently at some object behind me. I turned my head, and shall never forget the ecstatic joy which thrilled through every particle of my frame, when I perceived a large brig bearing down upon us, and not more than a couple of miles off. I sprung to my feet as if a musket bullet had suddenly struck me to the heart; and, stretching out my arms in the direction of the vessel, stood in this manner, motionless, and unable to articulate a syllable. Peters and Parker were equally affected, although in different ways. The former danced about the deck like a madman, uttering the most extravagant rhodomontades, intermingled with howls and imprecations, while the latter burst into tears, and continued for many minutes weeping like a child.

The vessel in sight was a large hermaphrodite brig, of a Dutch build, and painted black, with a tawdry gilt figure-head. She had evidently seen a good deal of rough weather, and, we supposed, had suffered much in the gale which had proved so disastrous to ourselves; for her foretopmast was gone, and some of her starboard bulwarks. When we first saw her,

she was, as I have already said, about two miles off and to windward, bearing down upon us. The breeze was very gentle, and what astonished us chiefly was, that she had no other sails set than her foremast and mainsail, with a flying jib — of course she came down but slowly, and our impatience amounted nearly to phrensy. The awkward manner in which she steered, too, was remarked by all of us, even excited as we were. She yawed about so considerably, that once or twice we thought it impossible she could see us, or imagined that, having seen us, and discovered no person on board, she was about to tack and make off in another direction. Upon each of these occasions we screamed and shouted at the top of our voices, when the stranger would appear to change for a moment her intention, and again hold on toward us — this singular conduct being repeated two or three times, so that at last we could think of no other manner of accounting for it than by supposing the helmsman to be in liquor.

No person was seen upon her decks until she arrived within about a quarter of a mile of us. We then saw three seamen, whom by their dress we took to be Hollanders. Two of these were lying on some old sails near the forecastle, and the third, who appeared to be looking at us with great curiosity, was leaning over the starboard bow near the bowsprit. This last was a stout and tall man, with a very dark skin. He seemed by his manner to be encouraging us to have patience, nodding to us in a cheerful although rather odd way, and smiling constantly, so as to display a set of the most brilliantly white teeth. As his vessel drew nearer, we saw a red flannel cap which he had on fall from his head into the water; but of this he took little or no notice, continuing his odd smiles and gesticulations. I relate these things and circumstances minutely, and I relate them, it must be understood, precisely as they *appeared* to us.

The brig came on slowly, and now more steadily than before, and — I cannot speak calmly of this event — our hearts leaped up wildly within us, and we poured out our whole souls in shouts and thanksgiving to God for the complete, unexpected, and glorious deliverance that was so palpably at hand. Of a sudden, and all at once, there came wafted over the ocean from the strange vessel (which was now close upon us) a smell, a stench, such as the whole world has no name for — no conception of — hellish — utterly suffocating — insufferable, inconceivable. I gasped for breath, and turning to my companions, perceived that they were paler than marble. But we had now no time left for question or surmise — the brig was within fifty feet of us, and it seemed to be her intention to run under our counter, that we might board her without putting out a boat. We rushed aft, when, suddenly, a wide yaw threw her off full five or six points from the course she had been running, and, as she passed under our stern at the distance of about twenty feet, we had a full view of her decks. Shall I ever forget the triple horror of that spectacle? Twenty-five or thirty human bodies, among whom were several females, lay scattered about

between the counter and the galley in the last and most loathsome state of putrefaction. We plainly saw that not a soul lived in that fated vessel. Yet we could not help shouting to the dead for help! Yes, long and loudly did we beg, in the agony of the moment, that those silent and disgusting images would stay for us, would not abandon us to become like them, would receive us among their goodly company! We were raving with horror and despair — thoroughly mad through the anguish of our grievous disappointment.

As our first loud yell of terror broke forth, it was replied to by something, from near the bowsprit of the stranger, so closely resembling the scream of a human voice that the nicest ear might have been startled and deceived. At this instant another sudden yaw brought the region of the forecastle for a moment into view, and we beheld at once the origin of the sound. We saw the tall stout figure still leaning on the bulwark, and still nodding his head to and fro, but his face was now turned from us so that we could not behold it. His arms were extended over the rail, and the palms of his hands fell outward. His knees were lodged upon a stout rope, tightly stretched, and reaching from the heel of the bowsprit to a cathead. On his back, from which a portion of the shirt had been torn, leaving it bare, there sat a huge sea-gull, busily gorging itself with the horrible flesh, its bill and talons deep buried, and its white plumage spattered all over with blood. As the brig moved farther round so as to bring us close in view, the bird, with much apparent difficulty, drew out its crimsoned head, and, after eyeing us for a moment as if stupefied, arose lazily from the body upon which it had been feasting, and, flying directly above our deck, hovered there a while with a portion of clotted and liver-like substance in its beak. The horrid morsel dropped at length with a sullen splash immediately at the feet of Parker. May God forgive me, but now, for the first time, there flashed through my mind a thought, a thought which I will not mention, and I felt myself making a step toward the ensanguined spot. I looked upward, and the eyes of Augustus met my own with a degree of intense and eager meaning which immediately brought me to my senses. I sprang forward quickly, and, with a deep shudder, threw the frightful thing into the sea.

The body from which it had been taken, resting as it did upon the rope, had been easily swayed to and fro by the exertions of the carnivorous bird, and it was this motion which had at first impressed us with the belief of its being alive. As the gull relieved it of its weight, it swung round and fell partially over, so that the face was fully discovered. Never, surely, was any object so terribly full of awe! The eyes were gone, and the whole flesh around the mouth, leaving the teeth utterly naked. This, then, was the smile which had cheered us on to hope! this the — but I forbear. The brig, as I have already told, passed under our stern, and made its way slowly but steadily to leeward. With her and with her terrible crew went all our gay visions of deliverance and joy. Deliberately as she went by,

we might possibly have found means of boarding her, had not our sudden disappointment, and the appalling nature of the discovery which accompanied it, laid entirely prostrate every active faculty of mind and body. We had seen and felt, but we could neither think nor act, until, alas! too late. How much our intellects had been weakened by this incident may be estimated by the fact, that when the vessel had proceeded so far that we could perceive no more than the half of her hull, the proposition was seriously entertained of attempting to overtake her by swimming!

I have, since this period, vainly endeavoured to obtain some clew to the hideous uncertainty which enveloped the fate of the stranger. Her build and general appearance, as I have before stated, led us to the belief that she was a Dutch trader, and the dresses of the crew also sustained this opinion. We might have easily seen the name upon her stern, and, indeed, taken other observations, which would have guided us in making out her character; but the intense excitement of the moment blinded us to every thing of that nature. From the saffron-like hue of such of the corpses as were not entirely decayed, we concluded that the whole of her company had perished by the yellow fever, or some other virulent disease of the same fearful kind. If such were the case (and I know not what else to imagine), death, to judge from the positions of the bodies, must have come upon them in a manner awfully sudden and overwhelming, in a way totally distinct from that which generally characterizes even the most deadly pestilences with which mankind are acquainted. It is possible, indeed, that poison, accidentally introduced into some of their sea-stores, may have brought about the disaster; or that the eating of some unknown venomous species of fish, or other marine animal, or oceanic bird, might have induced it, — but it is utterly useless to form conjectures where all is involved, and will, no doubt, remain for ever involved, in the most appalling and unfathomable mystery.

CHAPTER XI

We spent the remainder of the day in a condition of stupid lethargy, gazing after the retreating vessel until the darkness, hiding her from our sight, recalled us in some measure to our senses. The pangs of hunger and thirst then returned, absorbing all other cares and considerations. Nothing, however, could be done until the morning, and, securing ourselves as well as possible, we endeavoured to snatch a little repose. In this I succeeded beyond my expectations, sleeping until my companions, who had not been so fortunate, aroused me at daybreak to renew our attempts at getting up provisions from the hull.

It was now a dead calm, with the sea as smooth as I have ever known it, — the weather warm and pleasant. The brig was out of sight. We commenced our operations by wrenching off, with some trouble, another of the forechains; and having fastened both to Peters' feet, he again made an endeavour to reach the door of the storeroom, thinking it possible that

he might be able to force it open, provided he could get at it in sufficient time; and this he hoped to do, as the hulk lay much more steadily than before.

He succeeded very quickly in reaching the door, when, loosening one of the chains from his ankle, he made every exertion to force the passage with it, but in vain, the framework of the room being far stronger than was anticipated. He was quite exhausted with his long stay under water, and it became absolutely necessary that some other one of us should take his place. For this service Parker immediately volunteered; but, after making three ineffectual efforts, found that he could never even succeed in getting near the door. The condition of Augustus's wounded arm rendered it useless for him to attempt going down, as he would be unable to force the room open should he reach it, and it accordingly now devolved upon me to exert myself for our common deliverance.

Peters had left one of the chains in the passage, and I found, upon plunging in, that I had not sufficient balance to keep me firmly down. I determined, therefore, to attempt no more, in my first effort, than merely to recover the other chain. In groping along the floor of the passage for this, I felt a hard substance, which I immediately grasped, not having time to ascertain what it was, but returning and ascending instantly to the surface. The prize proved to be a bottle, and our joy may be conceived when I say that it was found to be full of port wine. Giving thanks to God for this timely and cheering assistance, we immediately drew the cork with my penknife, and, each taking a moderate sup, felt the most indescribable comfort from the warmth, strength, and spirits with which it inspired us. We then carefully recorked the bottle, and, by means of a handkerchief, swung it in such a manner that there was no possibility of its getting broken.

Having rested a while after this fortunate discovery, I again descended, and now recovered the chain, with which I instantly came up. I then fastened it on and went down for the third time, when I became fully satisfied that no exertions whatever, in that situation, would enable me to force open the door of the storeroom. I therefore returned in despair.

There seemed now to be no longer any room for hope, and I could perceive in the countenances of my companions that they had made up their minds to perish. The wine had evidently produced in them a species of delirium, which, perhaps, I had been prevented from feeling by the immersion I had undergone since drinking it. They talked incoherently, and about matters unconnected with our condition, Peters repeatedly asking me questions about Nantucket. Augustus, too, I remember, approached me with a serious air, and requested me to lend him a pocket-comb, as his hair was full of fish-scales, and he wished to get them out before going on shore. Parker appeared somewhat less affected, and urged me to dive at random into the cabin, and bring up any article which might come to hand. To this I consented, and, in the first attempt, after staying

under a full minute, brought up a small leather trunk belonging to Captain Barnard. This was immediately opened in the faint hope that it might contain something to eat or drink. We found nothing, however, except a box of razors and two linen shirts. I now went down again, and returned without any success. As my head came above water I heard a crash on deck, and, upon getting up, saw that my companions had ungratefully taken advantage of my absence to drink the remainder of the wine, having let the bottle fall in the endeavour to replace it before I saw them. I remonstrated with them on the heartlessness of their conduct, when Augustus burst into tears. The other two endeavoured to laugh the matter off as a joke, but I hope never again to behold laughter of such a species: the distortion of countenance was absolutely frightful. Indeed, it was apparent that the stimulus, in the empty state of their stomachs, had taken instant and violent effect, and that they were all exceedingly intoxicated. With great difficulty I prevailed upon them to lie down, when they fell very soon into a heavy slumber, accompanied with loud stertorous breathing. I now found myself, as it were, alone in the brig, and my reflections, to be sure, were of the most fearful and gloomy nature. No prospect offered itself to my view but a lingering death by famine, or, at the best, by being overwhelmed in the first gale which should spring up, for in our present exhausted condition we could have no hope of living through another.

The gnawing hunger which I now experienced was nearly insupportable, and I felt myself capable of going to any lengths in order to appease it. With my knife I cut off a small portion of the leather trunk, and endeavoured to eat it, but found it utterly impossible to swallow a single morsel, although I fancied that some little alleviation of my suffering was obtained by chewing small pieces of it and spitting them out. Toward night my companions awoke, one by one, each in an indescribable state of weakness and horror, brought on by the wine, whose fumes had now evaporated. They shook as if with a violent ague, and uttered the most lamentable cries for water. Their condition affected me in the most lively degree, at the same time causing me to rejoice in the fortunate train of circumstances which had prevented me from indulging in the wine, and consequently from sharing their melancholy and most distressing sensations. Their conduct, however, gave me great uneasiness and alarm; for it was evident that, unless some favourable change took place, they could afford me no assistance in providing for our common safety. I had not yet abandoned all idea of being able to get up something from below; but the attempt could not possibly be resumed until some one of them was sufficiently master of himself to aid me by holding the end of the rope while I went down. Parker appeared to be somewhat more in possession of his senses than the others, and I endeavoured, by every means in my power, to rouse him. Thinking that a plunge in the sea-water might have a beneficial effect, I contrived to fasten the end of a rope around his body, and

then, leading him to the companion-way (he remaining quite passive all the while), pushed him in, and immediately drew him out. I had good reason to congratulate myself upon having made this experiment; for he appeared much revived and invigorated, and, upon getting out, asked me, in a rational manner, why I had so served him. Having explained my object, he expressed himself indebted to me, and said that he felt greatly better from the immersion, afterward conversing sensibly upon our situation. We then resolved to treat Augustus and Peters in the same way, which we immediately did, when they both experienced much benefit from the shock. This idea of sudden immersion had been suggested to me by reading in some medical work the good effect of the shower-bath in a case where the patient was suffering from *mania a potu*.

Finding that I could now trust my companions to hold the end of the rope, I again made three or four plunges into the cabin, although it was now quite dark, and a gentle but long swell from the northward rendered the hulk somewhat unsteady. In the course of these attempts I succeeded in bringing up two case-knives, a three-gallon jug, empty, and a blanket, but nothing which could serve us for food. I continued my efforts, after getting these articles, until I was completely exhausted, but brought up nothing else. During the night Parker and Peters occupied themselves by turns in the same manner; but nothing coming to hand, we now gave up this attempt in despair, concluding that we were exhausting ourselves in vain.

We passed the remainder of this night in a state of the most intense mental and bodily anguish that can possibly be imagined. The morning of the sixteenth at length dawned, and we looked eagerly around the horizon for relief, but to no purpose. The sea was still smooth, with only a long swell from the northward, as on yesterday. This was the sixth day since we had tasted either food or drink, with the exception of the bottle of port wine, and it was clear that we could hold out but a very little while longer unless something could be obtained. I never saw before, nor wish to see again, human beings so utterly emaciated as Peters and Augustus. Had I met them on shore in their present condition I should not have had the slightest suspicion that I had ever beheld them. Their countenances were totally changed in character, so that I could not bring myself to believe them really the same individuals with whom I had been in company but a few days before. Parker, although sadly reduced, and so feeble that he could not raise his head from his bosom, was not so far gone as the other two. He suffered with great patience, making no complaint, and endeavouring to inspire us with hope in every manner he could devise. For myself, although at the commencement of the voyage I had been in bad health, and was at all times of a delicate constitution, I suffered less than any of us, being much less reduced in frame, and retaining my powers of mind in a surprising degree, while the rest were completely prostrated in intellect, and seemed to be brought to a species

of second childhood, generally simpering in their expressions, with idiotic smiles, and uttering the most absurd platitudes. At intervals, however, they would appear to revive suddenly, as if inspired all at once with a consciousness of their condition, when they would spring upon their feet in a momentary flash of vigour, and speak, for a short period, of their prospects, in a manner altogether rational, although full of the most intense despair. It is possible, however, that my companions may have entertained the same opinion of their own condition as I did of mine, and that I may have unwittingly been guilty of the same extravagances and imbecilities as themselves — this is a matter which cannot be determined.

About noon Parker declared that he saw land off the larboard quarter, and it was with the utmost difficulty I could restrain him from plunging into the sea with the view of swimming toward it. Peters and Augustus took little notice of what he said, being apparently wrapped up in moody contemplation. Upon looking in the direction pointed out, I could not perceive the faintest appearance of the shore — indeed, I was too well aware that we were far from any land to indulge in a hope of that nature. It was a long time, nevertheless, before I could convince Parker of his mistake. He then burst into a flood of tears, weeping like a child, with loud cries and sobs, for two or three hours, when becoming exhausted, he fell asleep.

Peters and Augustus now made several ineffectual efforts to swallow portions of the leather. I advised them to chew it and spit it out; but they were too excessively debilitated to be able to follow my advice. I continued to chew pieces of it at intervals, and found some relief from so doing; my chief distress was for water, and I was only prevented from taking a draught from the sea by remembering the horrible consequences which thus have resulted to others who were similarly situated with ourselves.

The day wore on in this manner, when I suddenly discovered a sail to the eastward, and on our larboard bow. She appeared to be a large ship, and was coming nearly athwart us, being probably twelve or fifteen miles distant. None of my companions had as yet discovered her, and I forbore to tell them of her for the present, lest we might again be disappointed of relief. At length upon her getting nearer, I saw distinctly that she was heading immediately for us, with her light sails filled. I could now contain myself no longer, and pointed her out to my fellow-sufferers. They immediately sprang to their feet, again indulging in the most extravagant demonstrations of joy, weeping, laughing in an idiotic manner, jumping, stamping upon the deck, tearing their hair, and praying and cursing by turns. I was so affected by their conduct, as well as by what I considered a sure prospect of deliverance, that I could not refrain from joining in with their madness, and gave way to the impulses of my gratitude and ecstasy by lying and rolling on the deck, clapping my hands, shouting, and other similar acts, until I was suddenly called to my recol-

lection, and once more to the extreme human misery and despair, by perceiving the ship all at once with her stern fully presented toward us, and steering in a direction nearly opposite to that in which I had at first perceived her.

It was some time before I could induce my poor companions to believe that this sad reverse in our prospects had actually taken place. They replied to all my assertions with a stare and a gesture implying that they were not to be deceived by such misrepresentations. The conduct of Augustus most sensibly affected me. In spite of all I could say or do to the contrary, he persisted in saying that the ship was rapidly nearing us, and in making preparations to go on board of her. Some seaweed floating by the brig, he maintained that it was the ship's boat, and endeavoured to throw himself upon it, howling and shrieking in the most heartrending manner, when I forcibly restrained him from thus casting himself into the sea.

Having become in some degree pacified, we continued to watch the ship until we finally lost sight of her, the weather becoming hazy, with a light breeze springing up. As soon as she was entirely gone, Parker turned suddenly toward me with an expression of countenance which made me shudder. There was about him an air of self-possession which I had not noticed in him until now, and before he opened his lips my heart told me what he would say. He proposed, in a few words, that one of us should die to preserve the existence of the others.

CHAPTER XII

I had for some time past, dwelt upon the prospect of our being reduced to this last horrible extremity, and had secretly made up my mind to suffer death in any shape or under any circumstances rather than resort to such a course. Nor was this resolution in any degree weakened by the present intensity of hunger under which I laboured. The proposition had not been heard by either Peters or Augustus. I therefore took Parker aside; and mentally praying to God for power to dissuade him from the horrible purpose he entertained, I expostulated with him for a long time, and in the most supplicating manner, begging him in the name of every thing which he held sacred, and urging him by every species of argument which the extremity of the case suggested, to abandon the idea, and not to mention it to either of the other two.

He heard all I said without attempting to controvert any of my arguments, and I had begun to hope that he would be prevailed upon to do as I desired. But when I had ceased speaking, he said that he knew very well all I had said was true, and that to resort to such a course was the most horrible alternative which could enter into the mind of man; but that he had now held out as long as human nature could be sustained; that it was unnecessary for all to perish, when, by the death of one, it was possible, and even probable, that the rest might be finally preserved;

adding that I might save myself the trouble of trying to turn him from his purpose, his mind having been thoroughly made up on the subject even before the appearance of the ship, and that only her heaving in sight had prevented him from mentioning his intention at an earlier period.

I now begged him, if he would not be prevailed upon to abandon his design, at least to defer it for another day, when some vessel might come to our relief; again reiterating every argument I could devise, and which I thought likely to have influence with one of his rough nature. He said, in reply, that he had not spoken until the very last possible moment, that he could exist no longer without sustenance of some kind, and that therefore in another day his suggestion would be too late, as regarded himself at least.

Finding that he was not to be moved by anything I could say in a mild tone, I now assumed a different demeanor, and told him that he must be aware I had suffered less than any of us from our calamities; that my health and strength, consequently, were at that moment far better than his own, or than that either of Peters or Augustus; in short, that I was in a condition to have my own way by force if I found it necessary; and that if he attempted in any manner to acquaint the others with his bloody and cannibal designs, I would not hesitate to throw him into the sea. Upon this he immediately seized me by the throat, and drawing a knife, made several ineffectual efforts to stab me in the stomach; an atrocity which his excessive debility alone prevented him from accomplishing. In the meantime, being roused to a high pitch of anger, I forced him to the vessel's side, with the full intention of throwing him overboard. He was saved from his fate, however, by the interference of Peters, who now approached and separated us, asking the cause of the disturbance. This Parker told before I could find means in any manner to prevent him.

The effect of his words was even more terrible than what I had anticipated. Both Augustus and Peters, who, it seems, had long secretly entertained the same fearful idea which Parker had been merely the first to broach, joined with him in his design and insisted upon its immediately being carried into effect. I had calculated that one at least of the two former would be found still possessed of sufficient strength of mind to side with myself in resisting any attempt to execute so dreadful a purpose; and, with the aid of either one of them, I had no fear of being able to prevent its accomplishment. Being disappointed in this expectation, it became absolutely necessary that I should attend to my own safety, as a further resistance on my part might possibly be considered by men in their frightful condition a sufficient excuse for refusing me fair play in the tragedy that I knew would speedily be enacted.

I now told them I was willing to submit to the proposal, merely requesting a delay of about one hour, in order that the fog which had gathered around us might have an opportunity of lifting, when it was possible that the ship we had seen might be again in sight. After great

difficulty I obtained from them a promise to wait thus long; and, as I had anticipated (a breeze rapidly coming in), the fog lifted before the hour had expired, when, no vessel appearing in sight, we prepared to draw lots.

It is with extreme reluctance that I dwell upon the appalling scene which ensued; a scene which, with its minutest details, no after events have been able to efface in the slightest degree from my memory, and whose stern recollection will embitter every future moment of my existence. Let me run over this portion of my narrative with as much haste as the nature of the events to be spoken of will permit. The only method we could devise for the terrific lottery, in which we were to take each a chance, was that of drawing straws. Small splinters of wood were made to answer our purpose, and it was agreed that I should be the holder. I retired to one end of the hulk, while my poor companions silently took up their station in the other with their backs turned toward me. The bitterest anxiety which I endured at any period of this fearful drama was while I occupied myself in the arrangement of the lots. There are few conditions into which man can possibly fall where he will not feel a deep interest in the preservation of his existence; an interest momentarily increasing with the frailness of the tenure by which that existence may be held. But now that the silent, definite, and stern nature of the business in which I was engaged (so different from the tumultuous dangers of the storm or the gradually approaching horrors of famine) allowed me to reflect on the few chances I had of escaping the most appalling of deaths — a death for the most appalling of purposes — every particle of that energy which had so long buoyed me up departed like feathers before the wind, leaving me a helpless prey to the most abject and pitiable terror. I could not, at first, even summon up sufficient strength to tear and fit together the small splinters of wood, my fingers absolutely refusing their office, and my knees knocking violently against each other. My mind ran over rapidly a thousand absurd projects by which to avoid becoming a partner in the awful speculation. I thought of falling on my knees to my companions, and entreating them to let me escape this necessity; of suddenly rushing upon them, and, by putting one of them to death, of rendering the decision by lot useless — in short, of every thing but of going through with the matter I had in hand. At last, after wasting a long time in this imbecile conduct, I was recalled to my senses by the voice of Parker, who urged me to relieve them at once from the terrible anxiety they were enduring. Even then I could not bring myself to arrange the splinters upon the spot, but thought over every species of finesse by which I could trick some one of my fellow-sufferers to draw the short straw, as it had been agreed that whoever drew the shortest of four splinters from my hand was to die for the preservation of the rest. Before any one condemn me for this apparent heartlessness, let him be placed in a situation precisely similar to my own.

At length delay was no longer possible, and, with a heart almost burst-

ing from my bosom, I advanced to the region of the forecastle, where my companions were awaiting me. I held out my hand with the splinters, and Peters immediately drew. He was free — *his*, at least, was not the shortest; and there was now another chance against my escape. I summoned up all my strength, and passed the lots to Augustus. He also drew immediately, and he also was free; and now, whether I should live or die, the chances were no more than precisely even. At this moment all the fierceness of the tiger possessed my bosom, and I felt toward my poor fellow-creature, Parker, the most intense, the most diabolical hatred. But the feeling did not last; and, at length, with a convulsive shudder and closed eyes, I held out the two remaining splinters toward him. It was fully five minutes before he could summon resolution to draw, during which period of heartrending suspense I never once opened my eyes. Presently one of the two lots was quickly drawn from my hand. The decision was then over, yet I knew not whether it was for me or against me. No one spoke, and still I dared not satisfy myself by looking at the splinter I held. Peters at length took me by the hand, and I forced myself to look up, when I immediately saw by the countenance of Parker that I was safe, and that he it was who had been doomed to suffer. Gasping for breath, I fell senseless to the deck.

I recovered from my swoon in time to behold the consummation of the tragedy in the death of him who had been chiefly instrumental in bringing it about. He made no resistance whatever, and was stabbed in the back by Peters, when he fell instantly dead. I must not dwell upon the fearful repast which immediately ensued. Such things may be imagined, but words have no power to impress the mind with the exquisite horror of their reality. Let it suffice to say that, having in some measure appeased the raging thirst which consumed us by the blood of the victim, and having by common consent taken off the hands, feet, and head, throwing them together with the entrails, into the sea, we devoured the rest of the body, piecemeal, during the four ever memorable days of the seventeenth, eighteenth, nineteenth, and twentieth of the month.

On the nineteenth, there coming on a smart shower which lasted fifteen or twenty minutes, we contrived to catch some water by means of a sheet which had been fished up from the cabin by our drag just after the gale. The quantity we took in all did not amount to more than half a gallon; but even this scanty allowance supplied us with comparative strength and hope.

On the twenty-first we were again reduced to the last necessity. The weather still remained warm and pleasant, with occasional fogs and light breezes, most usually from N. to W.

On the twenty-second, as we were sitting close huddled together, gloomily revolving over our lamentable condition, there flashed through my mind all at once an idea which inspired me with a bright gleam of hope. I remembered that, when the foremast had been cut away, Peters,

being in the windward chains, passed one of the axes into my hand, requesting me to put it, if possible, in a place of security, and that a few minutes before the last heavy sea struck the brig and filled her I had taken this axe into the forecastle and laid it in one of the larboard berths. I now thought it possible that, by getting at this axe, we might cut through the deck over the storeroom, and thus readily supply ourselves with provisions.

When I communicated this object to my companions, they uttered a feeble shout of joy, and we all proceeded forthwith to the forecastle. The difficulty of descending here was greater than that of going down in the cabin, the opening being much smaller, for it will be remembered that the whole framework about the cabin companion-hatch had been carried away, whereas the forecastle-way, being a simple hatch of only about three feet square, had remained uninjured. I did not hesitate, however, to attempt the descent; and a rope being fastened round my body as before, I plunged boldly in, feet foremost, made my way quickly to the berth, and at the first attempt brought up the axe. It was hailed with the most ecstatic joy and triumph, and the ease with which it had been obtained was regarded as an omen of our ultimate preservation.

We now commenced cutting at the deck with all the energy of re-kindled hope, Peters and myself taking the axe by turns, Augustus's wounded arm not permitting him to aid us in any degree. As we were still so feeble as to be scarcely able to stand unsupported, and could consequently work but a minute or two without resting, it soon became evident that many long hours would be necessary to accomplish our task — that is, to cut an opening sufficiently large to admit of a free access to the storeroom. This consideration, however, did not discourage us; and, working all night by the light of the moon, we succeeded in effecting our purpose by daybreak on the morning of the twenty-third.

Peters now volunteered to go down; and, having made all arrangements as before, he descended, and soon returned bringing up with him a small jar, which, to our great joy, proved to be full of olives. Having shared these among us, and devoured them with the greatest avidity, we proceeded to let him down again. This time he succeeded beyond our utmost expectations, returning instantly with a large ham and a bottle of Madeira wine. Of the latter we each took a moderate sup, having learned by experience the pernicious consequences of indulging too freely. The ham, except about two pounds near the bone, was not in a condition to be eaten, having been entirely spoiled by the salt water. The sound part was divided among us. Peters and Augustus, not being able to restrain their appetite, swallowed theirs upon the instant; but I was more cautious, and ate but a small portion of mine, dreading the thirst which I knew would ensue. We now rested a while from our labors, which had been intolerably severe.

By noon, feeling somewhat strengthened and refreshed, we again re-

newed our attempt at getting up provisions, Peters and myself going down alternately, and always with more or less success, until sundown. During this interval we had the good fortune to bring up, altogether, four more small jars of olives, another ham, a carboy containing nearly three gallons of excellent Cape Madeira wine, and, what gave us still more delight, a small tortoise of the Gallipago breed, several of which had been taken on board by Captain Barnard, as the *Grampus* was leaving port, from the schooner *Mary Pitts*, just returned from a sealing voyage in the Pacific.

In a subsequent portion of this narrative I shall have frequent occasion to mention this species of tortoise. It is found principally, as most of my readers may know, in the group of islands called the Gallipagos, which, indeed, derive their name from the animal — the Spanish word *Gallipago* meaning a fresh-water terrapin. From the peculiarity of their shape and action they have been sometimes called the elephant tortoise. They are frequently found of an enormous size. I have myself seen several which would weigh from twelve to fifteen hundred pounds, although I do not remember that any navigator speaks of having seen them weighing more than eight hundred. Their appearance is singular, and even disgusting. Their steps are very slow, measured, and heavy, their bodies being carried about a foot from the ground. Their neck is long, and exceedingly slender; from eighteen inches to two feet is a very common length, and I killed one, where the distance from the shoulder to the extremity of the head was no less than three feet ten inches. The head has a striking resemblance to that of a serpent. They can exist without food for an almost incredible length of time, instances having been known where they have been thrown into the hold of a vessel and lain two years without nourishment of any kind — being as fat, and, in every respect, in as good order at the expiration of the time as when they were first put in. In one particular these extraordinary animals bear a resemblance to the dromedary, or camel of the desert. In a bag at the root of the neck they carry with them a constant supply of water. In some instances, upon killing them after a full year's deprivation of all nourishment, as much as three gallons of perfectly sweet and fresh water have been found in their bags. Their food is chiefly wild parsley and celery, with purslain, sea-kelp, and prickly pears, upon which latter vegetable they thrive wonderfully, a great quantity of it being usually found on the hillsides near the shore wherever the animal itself is discovered. They are excellent and highly nutritious food, and have, no doubt, been the means of preserving the lives of thousands of seamen employed in the whale-fishery and other pursuits in the Pacific.

The one which we had the good fortune to bring up from the store-room was not of a large size, weighing probably sixty-five or seventy pounds. It was a female, and in excellent condition, being exceedingly fat, and having more than a quart of limpid and sweet water in its bag.

This was indeed a treasure; and, falling on our knees with one accord, we returned fervent thanks to God for so seasonable a relief.

We had great difficulty in getting the animal up through the opening, as its struggles were fierce and its strength prodigious. It was upon the point of making its escape from Peter's grasp, and slipping back into the water, when Augustus, throwing a rope with a slipknot around its throat, held it up in this manner until I jumped into the hole by the side of Peters, and assisted him in lifting it out.

The water we drew carefully from the bag into the jug; which, it will be remembered, had been brought up before from the cabin. Having done this, we broke off the neck of a bottle so as to form, with the cork, a kind of glass, holding not quite half a gill. We then each drank one of these measures full, and resolved to limit ourselves to this quantity per day as long as it should hold out.

During the last two or three days, the weather having been dry and pleasant, the bedding we had obtained from the cabin, as well as our clothing, had become thoroughly dry, so that we passed this night (that of the twenty-third) in comparative comfort, enjoying a tranquil repose, after having supped plentifully on olives and ham, with a small allowance of the wine. Being afraid of losing some of our stores overboard during the night, in the event of a breeze springing up, we secured them as well as possible with cordage to the fragments of the windlass. Our tortoise, which we were anxious to preserve alive as long as we could, we threw on its back, and otherwise carefully fastened.

CHAPTER XIII

July 24. — This morning saw us wonderfully recruited in spirits and strength. Notwithstanding the perilous situation in which we were still placed, ignorant of our position, although certainly at a great distance from land, without more food than would last us for a fortnight even with great care, almost entirely without water, and floating about at the mercy of every wind and wave on the merest wreck in the world, still the infinitely more terrible distresses and dangers from which we had so lately and so providentially been delivered caused us to regard what we now endured as but little more than an ordinary evil — so strictly comparative is either good or ill.

At sunrise we were preparing to renew our attempts at getting up something from the storeroom, when, a smart shower coming on, with some lightning, we turn our attention to the catching of water by means of the sheet we had used before for this purpose. We had no other means of collecting the rain than by holding the sheet spread out with one of the forechain-plates in the middle of it. The water, thus conducted to the centre, was drained through into our jug. We had nearly filled it in this manner, when, a heavy squall coming on from the northward, obliged us to desist, as the hulk began once more to roll so violently

that we could no longer keep our feet. We now went forward, and, lashing ourselves securely to the remnant of the windlass as before, awaited the event with far more calmness than could have been anticipated or would have been imagined possible under the circumstances. At noon the wind had freshened into a two-reef breeze, and by night into a stiff gale, accompanied with a tremendously heavy swell. Experience having taught us, however, the best method of arranging our lashings, we weathered this dreary night in tolerable security, although thoroughly drenched at almost every instant by the sea, and in momentary dread of being washed off. Fortunately, the weather was so warm as to render the water rather grateful than otherwise.

July 25. — This morning the gale had diminished to a mere ten-knot breeze, and the sea had gone down with it so considerably that we were able to keep ourselves dry upon the deck. To our great grief, however, we found that two jars of our olives, as well as the whole of our ham, had been washed overboard, in spite of the careful manner in which they had been fastened. We determined not to kill the tortoise as yet, and contented ourselves for the present with a breakfast on a few of the olives, and a measure of water each, which latter we mixed half and half, with wine, finding great relief and strength from the mixture, without the distressing intoxication which had ensued upon drinking the port. The sea was still far too rough for the renewal of our efforts at getting up provision from the storeroom. Several articles, of no importance to us in our present situation, floated up through the opening during the day, and were immediately washed overboard. We also now observed that the hulk lay more along than ever, so that we could not stand an instant without lashing ourselves. On this account we passed a gloomy and uncomfortable day. At noon the sun appeared to be nearly vertical, and we had no doubt that we had been driven down by the long succession of northward and northwesterly winds into the near vicinity of the equator. Toward evening saw several sharks, and were somewhat alarmed by the audacious manner in which an enormously large one approached us. At one time, a lurch throwing the deck very far beneath the water, the monster actually swam in upon us, floundering for some moments just over the companion-hatch, and striking Peters violently with his tail. A heavy sea at length hurled him overboard, much to our relief. In moderate weather we might have easily captured him.

July 26. — This morning, the wind having greatly abated, and the sea not being very rough, we determined to renew our exertions in the storeroom. After a great deal of hard labor during the whole day, we found that nothing further was to be expected from this quarter, the partitions of the room having been stove during the night, and its contents swept into the hold. This discovery, as may be supposed, filled us with despair.

July 27. — The sea nearly smooth, with a light wind, and still from the

northward and westward. The sun coming out hotly in the afternoon, we occupied ourselves in drying our clothes. Found great relief from thirst, and much comfort otherwise, by bathing in the sea; in this, however, we were forced to use great caution, being afraid of sharks, several of which were seen swimming around the brig during the day.

July 28. — Good weather still. The brig now began to lie along so alarmingly that we feared she would eventually roll bottom up. Prepared ourselves as well as we could for this emergency, lashing our tortoise, waterjug, and two remaining jars of olives as far as possible over to the windward, placing them outside the hull, below the main-chains. The sea very smooth all day, with little or no wind.

July 29. — A continuance of the same weather. Augustus's wounded arm began to evince symptoms of mortification. He complained of drowsiness and excessive thirst, but no acute pain. Nothing could be done for his relief beyond rubbing his wounds with a little of the vinegar from the olives, and from this no benefit seemed to be experienced. We did every thing in our power for his comfort, and trebled his allowance of water.

July 30. — An excessively hot day, with no wind. An enormous shark kept close by the hulk during the whole of the forenoon. We made several unsuccessful attempts to capture him by means of a noose. Augustus much worse, and evidently sinking as much from want of proper nourishment as from the effect of his wounds. He constantly prayed to be relieved from his sufferings, wishing for nothing but death. This evening we ate the last of our olives, and found the water in our jug so putrid that we could not swallow it at all without the addition of wine. Determined to kill our tortoise in the morning.

July 31. — After a night of excessive anxiety and fatigue, owing to the position of the hulk, we set about killing and cutting up our tortoise. He proved to be much smaller than we had supposed, although in good condition, — the whole meat about him not amounting to more than ten pounds. With a view of preserving a portion of this as long as possible, we cut it into fine pieces, and filled with them our three remaining olive jars and the wine-bottle (all of which had been kept), pouring in afterward the vinegar from the olives. In this manner we put away about three pounds of the tortoise, intending not to touch it until we had consumed the rest. We concluded to restrict ourselves to about four ounces of the meat per day; the whole would thus last us thirteen days. A brisk shower, with severe thunder and lightning, came on about dusk, but lasted so short a time that we only succeeded in catching about half a pint of water. The whole of this, by common consent, was given to Augustus, who now appeared to be in the last extremity. He drank the water from the sheet as we caught it (we holding it above him as he lay so as to let it run into his mouth), for we had now nothing left capable of holding water, unless we had chosen to empty out our wine from the

carboy, or the stale water from the jug. Either of these expedients would have been resorted to had the shower lasted.

The sufferer seemed to derive but little benefit from the draught. His arm was completely black from the wrist to the shoulder, and his feet were like ice. We expected every moment to see him breathe his last. He was frightfully emaciated; so much so that, although he weighed a hundred and twenty-seven pounds upon his leaving Nantucket, he now did not weigh more than *forty or fifty at the farthest*. His eyes were sunk far in his head, being scarcely perceptible, and the skin of his cheeks hung so loosely as to prevent his masticating any food, or even swallowing any liquid, without great difficulty.

August 1. — A continuance of the same calm weather, with an oppressively hot sun. Suffered exceedingly from thirst, the water in the jug being absolutely putrid and swarming with vermin. We contrived, nevertheless, to swallow a portion of it by mixing it with wine; our thirst, however, was but little abated. We found more relief by bathing in the sea, but could not avail ourselves of this expedient except at long intervals, on account of the continual presence of sharks. We now saw clearly that Augustus could not be saved; that he was evidently dying. We could do nothing to relieve his sufferings, which appeared to be great. About twelve o'clock he expired in strong convulsions, and without having spoken for several days. His death filled us with the most gloomy forebodings, and had so great an effect upon our spirits that we sat motionless by the corpse during the whole day, and never addressed each other except in a whisper. It was not until some time after dark that we took courage to get up and throw the body overboard. It was then loathsome beyond expression, and so far decayed that, as Peters attempted to lift it, an entire leg came off in his grasp. As the mass of putrefaction slipped over the vessel's side into the water, the glare of phosphoric light with which it was surrounded plainly discovered to us seven or eight large sharks, the clashing of whose horrible teeth, as their prey was torn to pieces among them, might have been heard at the distance of a mile. We shrunk within ourselves in the extremity of horror at the sound.

August 2. — The same fearfully calm and hot weather. The dawn found us in a state of pitiable dejection as well as bodily exhaustion. The water in the jug was now absolutely useless, being a thick gelatinous mass; nothing but frightful-looking worms mingled with slime. We threw it out, and washed the jug well in the sea, afterward pouring a little vinegar in it from our bottles of pickled tortoise. Our thirst could now scarcely be endured, and we tried in vain to relieve it by wine, which seemed only to add fuel to the flame, and excited us to a high degree of intoxication. We afterward endeavoured to relieve our sufferings by mixing the wine with seawater; but this instantly brought about the most violent retchings, so that we never again attempted it. During the whole day we anxiously sought an opportunity of bathing, but to no purpose;

for the hulk was now entirely besieged on all sides with sharks — no doubt the identical monsters who had devoured our poor companion on the evening before, and who were in momentary expectation of another similar feast. This circumstance occasioned us the most bitter regret and filled us with the most depressing and melancholy forebodings. We had experienced indescribable relief in bathing, and to have this resource cut off in so frightful a manner was more than we could bear. Nor, indeed, were we altogether free from the apprehension of immediate danger, for the least slip or false movement would have thrown us at once within reach of those voracious fish, who frequently thrust themselves directly upon us, swimming up to leeward. No shouts or exertions on our part seemed to alarm them. Even when one of the largest was struck with an axe by Peters and much wounded, he persisted in his attempts to push in where we were. A cloud came up at dusk, but, to our extreme anguish, passed over without discharging itself. It is quite impossible to conceive our sufferings from thirst at this period. We passed a sleepless night, both on this account and through dread of the sharks.

August 3. — No prospect of relief, and the brig lying still more and more along, so that now we could not maintain a footing upon deck at all. Busied ourselves in securing our wine and tortoise-meat, so that we might not lose them in the event of our rolling over. Got out two stout spikes from the forechains, and, by means of the axe, drove them into the hull to windward within a couple of feet of the water; this not being very far from the keel, as we were nearly upon our beam-ends. To these spikes we now lashed our provisions, as being more secure than their former position beneath the chains. Suffered great agony from thirst during the whole day — no chance of bathing on account of the sharks, which never left us for a moment. Found it impossible to sleep.

August 4. — A little before daybreak we perceived that the hulk was heeling over, and aroused ourselves to prevent being thrown off by the movement. At first the roll was slow and gradual, and we contrived to clamber over to windward very well, having taken the precaution to leave ropes hanging from the spikes we had driven in for the provision. But we had not calculated sufficiently upon the acceleration of the impetus; for, presently the heel became too violent to allow of our keeping pace with it; and, before either of us knew what was to happen, we found ourselves hurled furiously into the sea, and struggling several fathoms beneath the surface, with the huge hull immediately above us.

In going under the water I had been obliged to let go my hold upon the rope; and finding that I was completely beneath the vessel, and my strength nearly exhausted, I scarcely made a struggle for life, and resigned myself, in a few seconds, to die. But here again I was deceived, not having taken into consideration the natural rebound of the hull to windward. The whirl of the water upward, which the vessel occasioned in rolling partially back, brought me to the surface still more violently than

I had been plunged beneath. Upon coming up I found myself about twenty yards from the hulk, as near as I could judge. She was lying keel up, rocking furiously from side to side, and the sea in all directions around was much agitated, and full of strong whirlpools. I could see nothing of Peters. An oil-cask was floating within a few feet of me, and various other articles from the brig were scattered about.

My principal terror was now on account of the sharks, which I knew to be in my vicinity. In order to deter these, if possible, from approaching me, I splashed the water vigorously with both hands and feet as I swam towards the hulk, creating a body of foam. I have no doubt that to this expedient, simple as it was, I was indebted for my preservation; for the sea all round the brig, just before her rolling over, was so crowded with these monsters, that I must have been, and really was, in actual contact with some of them during my progress. By great good fortune, however, I reached the side of the vessel in safety, although so utterly weakened by the violent exertion I had used that I should never have been able to get upon it but for the timely assistance of Peters, who, now, to my great joy, made his appearance (having scrambled up to the keel from the opposite side of the hull), and threw me the end of a rope — one of those which had been attached to the spikes.

Having barely escaped this danger, our attention was now directed to the dreadful imminency of another — that of absolute starvation. Our whole stock of provision had been swept overboard in spite of all our care in securing it; and seeing no longer the remotest possibility of obtaining more, we gave way both of us to despair, weeping aloud like children, and neither of us attempting to offer consolation to the other. Such weakness can scarcely be conceived, and to those who have never been similarly situated will, no doubt, appear unnatural; but it must be remembered that our intellects were so entirely disordered by the long course of privation and terror to which we had been subjected, that we could not justly be considered, at that period, in the light of rational beings. In subsequent perils, nearly as great, if not greater, I bore up with fortitude against all the evils of my situation, and Peters, it will be seen, evinced a stoical philosophy nearly as incredible as his present childlike supineness and imbecility — the mental condition made the difference.

The overturning of the brig, even with the consequent loss of the wine and turtle, would not, in fact, have rendered our situation more deplorable than before, except for the disappearance of the bedclothes by which we had been hitherto enabled to catch rainwater, and of the jug in which we had kept it when caught; for we found the whole bottom, from within two or three feet of the bends as far as the keel, together with the keel itself, *thickly covered with large barnacles, which proved to be excellent and highly nutritious food*. Thus, in two important respects, the accident we had so greatly dreaded proved to be a benefit rather than an injury; it had opened to us a supply of provisions which

we could not have exhausted, using it moderately, in a month; and it had greatly contributed to our comfort as regards position, we being much more at ease, and in infinitely less danger, than before.

The difficulty, however, of now obtaining water blinded us to all the benefits of the change in our condition. That we might be ready to avail ourselves, as far as possible, of any shower which might fall, we took off our shirts, to make use of them as we had of the sheets — not hoping, of course, to get more in this way, even under the most favorable circumstances, than half a gill at a time. No signs of a cloud appeared during the day, and the agonies of our thirst were nearly intolerable. At night, Peters obtained about an hour's disturbed sleep, but my intense sufferings would not permit me to close my eyes for a single moment.

August 5. — To-day, a gentle breeze springing up carried us through a vast quantity of seaweed, among which we were so fortunate as to find eleven small crabs, which afforded us several delicious meals. Their shells being quite soft, we ate them entire, and found that they irritated our thirst far less than the barnacles. Seeing no trace of sharks among the seaweed, we also ventured to bathe, and remained in the water for four or five hours, during which we experienced a very sensible diminution of our thirst. Were greatly refreshed, and spent the night somewhat more comfortably than before, both of us snatching a little sleep.

August 6. — This day we were blessed by a brisk and continual rain, lasting from about noon until after dark. Bitterly did we now regret the loss of our jug and carboy; for, in spite of the little means we had of catching the water, we might have filled one, if not both of them. As it was, we contrived to satisfy the cravings of thirst by suffering the shirts to become saturated, and then wringing them so as to let the grateful fluid trickle into our mouths. In this occupation we passed the entire day.

August 7. — Just at daybreak we both at the same instant descried a sail to the eastward, and *evidently coming towards us!* We hailed the glorious sight with a long, although feeble shout of rapture; and began instantly to make every signal in our power, by flaring the shirts in the air, leaping as high as our weak condition would permit, and even by hallooing with all the strength of our lungs, although the vessel could not have been less than fifteen miles distant. However, she still continued to near our hulk, and we felt that, if she but held her present course, she must eventually come so close as to perceive us. In about an hour after we first discovered her, we could clearly see the people on her decks. She was a long, low, and rakish-looking topsail schooner, with a black ball in her foretopsail, and had, apparently, a full crew. We now became alarmed, for we could hardly imagine it possible that she did not observe us, and were apprehensive that she meant to leave us to perish as we were — an act of fiendish barbarity, which, however incredible it may appear, has been repeatedly perpetuated at sea, under circumstances very nearly similar, and by beings who were regarded as belonging to

the human species.* In this instance, however, by the mercy of God, we were destined to be most happily deceived; for, presently we were aware of a sudden commotion on the deck of the stranger, who immediately afterward ran up a British flag, and, hauling her wind, bore up directly upon us. In half an hour more we found ourselves in her cabin. She proved to be the Jane Guy, of Liverpool, Captain Guy, bound on a sealing and trading voyage to the South Seas and Pacific.

CHAPTER XIV

The Jane Guy was a fine-looking topsail schooner of a hundred and eighty tons burden. She was unusually sharp in the bows, and on a wind, in moderate weather, the fastest sailer I have ever seen. Her qualities, however, as a rough sea-boat, were not so good, and her draught of water was by far too great for the trade to which she was destined. For this peculiar service, a larger vessel, and one of a light proportionate draught, is desirable — say a vessel of from three hundred to three hundred and fifty tons. She should be bark-rigged, and in other respects of a different construction from the usual South Sea ships. It is absolutely necessary that she should be well armed. She should have, say ten or twelve twelve-pound carronades, and two or three long twelves, with brass blunderbusses, and water-tight arm-chests for each top. Her anchors and cables should be of far greater strength than is required for any other species of trade, and, above all, her crew should be numerous and efficient — not less, for such a vessel as I have described, than fifty or sixty able-bodied

* The case of the brig Polly, of Boston, is one so much in point, and her fate, in many respects, so remarkably similar to our own, that I cannot forbear alluding to it here. This vessel, of one hundred and thirty tons burden, sailed from Boston, with a cargo of lumber and provisions, for Santa Croix, on the twelfth of December, 1811, under the command of Captain Casneau. There were eight souls on board besides the captain — the mate, four seamen, and the cook, together with a Mr. Hunt, and a negro girl belonging to him. On the fifteenth, having cleared the shoal of Georges, she sprung a leak in a gale of wind from the southeast, and was finally capsized; but, the masts going by the board, she afterward righted. They remained in this situation, without fire, and with very little provision, for the period of *one hundred and ninety-one days* (from December the fifteenth to June the twentieth), when Captain Casneau and Samuel Badger, the only survivors,

were taken off the wreck by the Fame, of Hull, Captain Featherstone, bound home from Rio Janciro. When picked up, they were in latitude 28° N., longitude 13° W., *having drifted above two thousand miles!* On the ninth of July the Fame fell in with the brig Dromero, Captain Perkins, who landed the two sufferers in Kennebeck. The narrative from which we gather these details ends in the following words:

"It is natural to inquire how they could float such a vast distance, upon the most frequented part of the Atlantic, and not be discovered all this time. *They were passed by more than a dozen sail, one of which came so nigh them that they could distinctly see the people on deck and on the rigging looking at them; but, to the inexpressible disappointment of the starving and freezing men, they stifled the dictates of compassion, hoisted sail, and cruelly abandoned them to their fate.*"

men. The *Jane Guy* had a crew of thirty-five, all able seamen, besides the captain and mate, but she was not altogether as well armed or otherwise equipped, as a navigator acquainted with the difficulties and dangers of the trade could have desired.

Captain Guy was a gentleman of great urbanity of manner, and of considerable experience in the southern traffic, to which he had devoted a great portion of his life. He was deficient, however, in energy, and, consequently, in that spirit of enterprise which is here so absolutely requisite. He was part owner of the vessel in which he sailed, and was invested with discretionary powers to cruise in the South Seas for any cargo which might come most readily to hand. He had on board, as usual in such voyages, beads, looking-glasses, tinder-works, axes, hatchets, saws, adzes, planes, chisels, gouges, gimlets, files, spokeshaves, rasps, hammers, nails, knives, scissors, razors, needles, thread, crockery-ware, calico, trinkets, and other similar articles.

The schooner sailed from Liverpool on the tenth of July, crossed the Tropic of Cancer on the twenty-fifth, in longitude twenty degrees west, and reached Sal, one of the Cape Verd islands, on the twenty-ninth, where she took in salt and other necessities for the voyage. On the third of August, she left the Cape Verds and steered southwest, stretching over toward the coast of Brazil, so as to cross the equator between the meridians of twenty-eight and thirty degrees west longitude. This is the course usually taken by vessels bound from Europe to the Cape of Good Hope, or by that route to the East Indies. By proceeding thus they avoid the calms and strong contrary currents which continually prevail on the coast of Guinea, while, in the end, it is found to be the shortest track, as westerly winds are never wanting afterward by which to reach the Cape. It was Captain Guy's intention to make his first stoppage at Kerguelen's Land — I hardly know for what reason. On the day we were picked up the schooner was off Cape St. Roque, in longitude thirty-one degrees west; so that, when found, we had drifted probably, from north to south, *not less than five-and-twenty degrees!*

On board the *Jane Guy* we were treated with all the kindness our distressed situation demanded. In about a fortnight, during which time we continued steering to the southeast, with gentle breezes and fine weather, both Peters and myself recovered entirely from the effects of our late privation and dreadful sufferings, and we began to remember what had passed rather as a frightful dream from which we had been happily awakened, than as events which had taken place in sober and naked reality. I have since found that this species of partial oblivion is usually brought about by sudden transition, whether from joy to sorrow or from sorrow to joy — the degree of forgetfulness being proportioned to the degree of difference in the exchange. Thus, in my own case, I now feel it impossible to realize the full extent of the misery which I endured during the days spent upon the hulk. The incidents are remembered,

but not the feelings which the incidents elicited at the time of their occurrence. I only know, that when they did occur, I *then* thought human nature could sustain nothing more of agony.

We continued our voyage for some weeks without any incidents of greater moment than the occasional meeting with whaling-ships, and more frequently with the black or right whale, so called in contradistinction to the spermaceti. These, however, were chiefly found south of the twenty-fifth parallel. On the sixteenth of September, being in the vicinity of the Cape of Good Hope, the schooner encountered her first gale of any violence since leaving Liverpool. In this neighborhood, but more frequently to the south and east of the promontory (we were to the westward), navigators have often to contend with storms from the northward, which rage with great fury. They always bring with them a heavy sea, and one of their most dangerous features is the instantaneous chopping round of the wind, an occurrence almost certain to take place during the greatest force of the gale. A perfect hurricane will be blowing at one moment from the northward or northeast, and in the next not a breath of wind will be felt in that direction, while from the southwest it will come out all at once with a violence almost inconceivable. A bright spot to the southward is the sure forerunner of the change, and vessels are thus enabled to take the proper precautions.

It was about six in the morning when the blow came on with a white squall, and, as usual, from the northward. By eight it had increased very much, and brought down upon us one of the most tremendous seas I had then ever beheld. Every thing had been made as snug as possible, but the schooner laboured excessively, and gave evidence of her bad qualities as a seaboat, pitching her forecastle under at every plunge and with the greatest difficulty struggling up from one wave before she was buried in another. Just before sunset the bright spot for which we had been on the look-out made its appearance in the southwest, and in an hour afterward we perceived the little headsail we carried flapping listlessly against the mast. In two minutes more, in spite of every preparation, we were hurled on our beam-ends, as if by magic, and a perfect wilderness of foam made a clear breach over us as we lay. The blow from the southwest, however, luckily proved to be nothing more than a squall, and we had the good fortune to right the vessel without the loss of a spar. A heavy cross sea gave us great trouble for a few hours after this, but toward morning we found ourselves in nearly as good condition as before the gale. Captain Guy considered that he had made an escape little less than miraculous.

On the thirteenth of October we came in sight of Prince Edward's Island, in latitude 46° 53' S., longitude 37° 46' E. Two days afterward we found ourselves near Possession Island, and presently passed the islands of Crozet, in latitude 42° 59' S., longitude 48° E. On the eighteenth we made Kerguelen's or Desolation Island, in the Southern Indian

Ocean, and came to anchor in Christmas Harbour, having four fathoms of water.

This island, or rather group of islands, bears southeast from the Cape of Good Hope, and is distant therefrom nearly eight hundred leagues. It was first discovered in 1772, by the Baron de Kergulen, or Kerguelen, a Frenchman, who, thinking the land to form a portion of an extensive southern continent carried home information to that effect, which produced much excitement at the time. The government, taking the matter up, sent the baron back in the following year for the purpose of giving his new discovery a critical examination, when the mistake was discovered. In 1777, Captain Cook fell in with the same group, and gave to the principal one the name of Desolation Island, a title which it certainly well deserves. Upon approaching the land, however, the navigator might be induced to suppose otherwise, as the sides of most of the hills, from September to March, are clothed with very brilliant verdure. This deceitful appearance is caused by a small plant resembling saxifrage, which is abundant, growing in large patches on a species of crumbling moss. Besides this plant there is scarcely a sign of vegetation on the island, if we except some coarse rank grass near the harbor, some lichen, and a shrub which bears resemblance to a cabbage shooting into seed, and which has a bitter and acrid taste.

The face of the country is hilly, although none of the hills can be called lofty. Their tops are perpetually covered with snow. There are several harbors, of which Christmas Harbour is the most convenient. It is the first to be met with on the northeast side of the island after passing Cape Francois, which forms the northern shore, and, by its peculiar shape, serves to distinguish the harbour. Its projecting point terminates in a high rock, through which is a large hole, forming a natural arch. The entrance is in latitude $48^{\circ} 40'$ S., longitude $69^{\circ} 6'$ E. Passing in here, good anchorage may be found under the shelter of several small islands, which form a sufficient protection from all easterly winds. Proceeding on eastwardly from this anchorage you come to Wasp Bay, at the head of the harbour. This is a small basin, completely landlocked, into which you can go with four fathoms, and find anchorage in from ten to three, hard clay bottom. A ship might lie here with her best bower ahead all the year round without risk. To the westward, at the head of Wasp Bay, is a small stream of excellent water, easily procured.

Some seal of the fur and hair species are still to be found on Kerguelen's Island, and sea elephants abound. The feathered tribes are discovered in great numbers. Penguins are very plenty, and of these there are four different kinds. The royal penguin, so called from its size and beautiful plumage, is the largest. The upper part of the body is usually gray, sometimes of a lilac tint; the under portion of the purest white imaginable. The head is of a glossy and most brilliant black, the feet also. The chief beauty of plumage, however, consists in two broad stripes of a gold

color, which pass along from the head to the breast. The bill is long, and either pink or bright scarlet. These birds walk erect; with a stately carriage. They carry their heads high with their wings drooping like two arms, and, as their tails project from their body in a line with the legs, the resemblance to a human figure is very striking, and would be apt to deceive the spectator at a casual glance or in the gloom of the evening. The royal penguins which we met with on Kerguelen's Land were rather larger than a goose. The other kinds are the macaroni, the jackass, and the rookery penguin. These are much smaller, less beautiful in plumage, and different in other respects.

Besides the penguin many other birds are here to be found, among which may be mentioned sea-hens, blue peterels, teal, ducks, Port Egmont hens, shags, Cape pigeons, the nelly, sea swallows, terns, sea gulls, Mother Carey's chickens, Mother Carey's geese, or the great peterel, and, lastly, the albatross.

The great peterel is as large as the common albatross, and is carnivorous. It is frequently called the break-bones, or osprey peterel. They are not at all shy, and, when properly cooked, are palatable food. In flying they sometimes sail very close to the surface of the water, with the wings expanded, without appearing to move them in the least degree, or make any exertion with them whatever.

The albatross is one of the largest and fiercest of the South Sea birds. It is of the gull species, and takes its prey on the wing, never coming on land except for the purpose of breeding. Between this bird and the penguin the most singular friendship exists. Their nests are constructed with great uniformity upon a plan concerted between the two species — that of the albatross being placed in the centre of a little square formed by the nests of four penguins. Navigators have agreed in calling an assemblage of such encampments *a rookery*. These rookeries have been often described, but as my readers may not all have seen these descriptions, and as I shall have occasion hereafter to speak of the penguin and albatross, it will not be amiss to say something here of their mode of building and living.

When the season for incubation arrives, the birds assemble in vast numbers, and for some days appear to be deliberating upon the proper course to be pursued. At length they proceed to action. A level piece of ground is selected, of suitable extent, usually comprising three or four acres, and situated as near the sea as possible, being still beyond its reach. The spot is chosen with reference to its evenness of surface, and that is preferred which is the least encumbered with stones. This matter being arranged, the birds proceed, with one accord, and actuated apparently by one mind, to trace out, with mathematical accuracy, either a square or other parallelogram, as may best suit the nature of the ground, and of just sufficient size to accommodate easily all the birds assembled, and no more — in this particular seeming determined upon preventing the ac-

cess of future stragglers who have not participated in the labor of the encampment. One side of the place thus marked out runs parallel with the water's edge, and is left open for ingress or egress.

Having defined the limits of the rookery, the colony now begin to clear it of every species of rubbish, picking up stone by stone, and carrying them outside of the lines, and close by them, so as to form a wall on the three inland sides. Just within this wall a perfectly level and smooth walk is formed, from six to eight feet wide, and extending around the encampment — thus serving the purpose of a general promenade.

The next process is to partition out the whole area into small squares exactly equal in size. This is done by forming narrow paths, very smooth, and crossing each other at right angles throughout the entire extent of the rookery. At each intersection of these paths the nest of an albatross is constructed, and a penguin's nest in the centre of each square — thus every penguin is surrounded by four albatrosses, and each albatross by a like number of penguins. The penguin's nest consists of a hole in the earth, very shallow, being only just of sufficient depth to keep her single egg from rolling. The albatross is somewhat less simple in her arrangements, erecting a hillock about a foot high and two in diameter. This is made of earth, seaweed, and shells. On its summit she builds her nest.

The birds take especial care never to leave their nests unoccupied for an instant during the period of incubation, or, indeed, until the young progeny are sufficiently strong to take care of themselves. While the male is absent at sea in search of food, the female remains on duty, and it is only upon the return of her partner that she ventures abroad. The eggs are never left uncovered at all — while one bird leaves the nest the other nestling in by its side. This precaution is rendered necessary by the thieving propensities prevalent in the rookery, the inhabitants making no scruple to purloin each other's eggs at every good opportunity.

Although there are some rookeries in which the penguin and albatross are the sole population, yet in most of them a variety of oceanic birds are to be met with, enjoying all the privileges of citizenship, and scattering their nests here and there, wherever they can find room, never interfering, however, with the stations of the larger species. The appearance of such encampments, when seen from a distance, is exceedingly singular. The whole atmosphere just above the settlement is darkened with the immense number of the albatross (mingled with the smaller tribes) which are continually hovering over it, either going to the ocean or returning home. At the same time a crowd of penguins are to be observed, some passing to and fro in the narrow alleys, and some marching with the military strut so peculiar to them, around the general promenade ground which encircles the rookery. In short, survey it as we will, nothing can be more astonishing than the spirit of reflection evinced by these feathered beings, and nothing surely can be better calculated to elicit reflection in every well-regulated human intellect.

On the morning after our arrival in Christmas Harbour the chief mate, Mr. Patterson, took the boats, and (although it was somewhat early in the season) went in search of seal, leaving the captain and a young relation of his on a point of barren land to the westward, they having some business, whose nature I could not ascertain, to transact in the interior of the island. Captain Guy took with him a bottle, in which was a sealed letter, and made his way from the point on which he was set on shore toward one of the highest peaks in the place. It is probable that his design was to leave the letter on that height for some vessel which he expected to come after him. As soon as we lost sight of him we proceeded (Peters and myself being in the mate's boat) on our cruise around the coast, looking for seal. In this business we were occupied about three weeks, examining with great care every nook and corner, not only of Kerguelen's Land, but of the several small islands in the vicinity. Our labours, however, were not crowned with any important success. We saw a great many fur seal, but they were exceedingly shy, and with the greatest exertions, we could only procure three hundred and fifty skins in all. Sea elephants were abundant, especially on the western coast of the mainland, but of these we killed only twenty, and this with great difficulty. On the smaller islands we discovered a good many of the hair seal, but did not molest them. We returned to the schooner on the eleventh, where we found Captain Guy and his nephew, who gave a very bad account of the interior, representing it as one of the most dreary and utterly barren countries in the world. They had remained two nights on the island, owing to some misunderstanding, on the part of the second mate, in regard to the sending a jollyboat from the schooner to take them off.

CHAPTER XV

On the twelfth we made sail from Christmas Harbour retracing our way to the westward, and leaving Marion's Island, one of Crozet's group, on the larboard. We afterward passed Prince Edward's Island, leaving it also on our left; then, steering more to the northward, made, in fifteen days, the islands of Tristan d'Acunha, in latitude $37^{\circ} 8' S.$, longitude $12^{\circ} 8' W.$

This group, now so well known, and which consists of three circular islands, was first discovered by the Portuguese, and was visited afterward by the Dutch in 1643, and by the French in 1767. The three islands together form a triangle, and are distant from each other about ten miles, there being fine open passages between. The land in all of them is very high, especially in Tristan d'Acunha, properly so called. This is the largest of the group, being fifteen miles in circumference, and so elevated that it can be seen in clear weather at the distance of eighty or ninety miles. A part of the land toward the north rises more than a thousand feet perpendicularly from the sea. A tableland at this height extends

back nearly to the centre of the island, and from this tableland arises a lofty cone like that of Teneriffe. The lower half of this cone is clothed with trees of good size, but the upper region is barren rock, usually hidden among the clouds, and covered with snow during the greater part of the year. There are no shoals or other dangers about the island, the shores being remarkably bold and the water deep. On the northwestern coast is a bay, with a beach of black sand where a landing with boats can be easily effected, provided there be a southerly wind. Plenty of excellent water may here be readily procured; also cod and other fish may be taken with hook and line.

The next island in point of size, and the most westwardly of the group, is that called the Inaccessible. Its precise situation is $37^{\circ} 17'$ S. latitude, longitude $12^{\circ} 24'$ W. It is seven or eight miles in circumference, and on all sides presents a forbidding and precipitous aspect. Its top is perfectly flat, and the whole region is sterile, nothing growing upon it except a few stunted shrubs.

Nightingale Island, the smallest and most southerly, is in latitude $37^{\circ} 26'$ S., longitude $12^{\circ} 12'$ W. Off its southern extremity is a high ledge of rocky islets; a few also of a similar appearance are seen to the northeast. The ground is irregular and sterile, and a deep valley partially separates it.

The shores of these islands abound, in the proper season, with sea lions, sea elephants, the hair and fur seal, together with a great variety of oceanic birds. Whales are also plenty in their vicinity. Owing to the ease with which these various animals were here formerly taken, the group has been much visited since its discovery. The Dutch and French frequented it at a very early period. In 1790, Captain Patten, of the ship *Industry*, of Philadelphia, made Tristan d'Acunha, where he remained seven months (from August, 1790, to April, 1791) for the purpose of collecting sealskins. In this time he gathered no less than five thousand six hundred, and says that he would have had no difficulty in loading a large ship with oil in three weeks. Upon his arrival he found no quadrupeds, with the exception of a few wild goats; the island now abounds with all our most valuable domestic animals, which have been introduced by subsequent navigators.

I believe it was not long after Captain Patten's visit that Captain Colquhoun, of the American brig *Betsey*, touched at the largest of the islands for the purpose of refreshment. He planted onions, potatoes, cabbages, and a great many other vegetables, an abundance of all which is now to be met with.

In 1811, a Captain Haywood, in the *Nereus*, visited Tristan. He found there three Americans, who were residing upon the island to prepare sealskins and oil. One of these men was named Jonathan Lambert, and he called himself the sovereign of the country. He had cleared and cultivated about sixty acres of land, and turned his attention to raising

the coffee-plant and sugar-cane, with which he had been furnished by the American Minister at Rio Janeiro. This settlement, however, was finally abandoned, and in 1817 the islands were taken possession of by the British Government, who sent a detachment for that purpose from the Cape of Good Hope. They did not, however, retain them long; but, upon the evacuation of the country as a British possession, two or three English families took up their residence there independently of the Government. On the twenty-fifth of March, 1824, the Berwick, Captain Jeffrey, from London to Van Diemen's Land, arrived at the place, where they found an Englishman of the name of Glass, formerly a corporal in the British artillery. He claimed to be supreme governor of the islands, and had under his control twenty-one men and three women. He gave a very favourable account of the salubrity of the climate and of the productiveness of the soil. The population occupied themselves chiefly in collecting sealskins and sea elephant oil, with which they traded to the Cape of Good Hope, Glass owning a small schooner. At the period of our arrival the governor was still a resident, but his little community had multiplied, there being fifty-six persons upon Tristan, besides a smaller settlement of seven on Nightingale Island. We had no difficulty in procuring almost every kind of refreshment which we required—sheep, hogs, bullocks, rabbits, poultry, goats, fish in great variety, and vegetables were abundant. Having come to anchor close in with the large island, in eighteen fathoms, we took all we wanted on board very conveniently. Captain Guy also purchased of Glass five hundred seal-skins and some ivory. We remained here a week, during which the prevailing winds were from the northward and westward, and the weather somewhat hazy. On the fifth of November we made sail to the southward and westward, with the intention of having a thorough search for a group of islands called the Auroras, respecting whose existence a great diversity of opinion has existed.

These islands are said to have been discovered as early as 1762, by the commander of the ship *Aurora*. In 1790, Captain Manuel de Oyarvido, in the ship *Princess*, belonging to the Royal Philippine Company, sailed, as he asserts, directly among them. In 1794, the Spanish corvette *Atrevida* went with the determination of ascertaining their precise situation, and, in a paper published by the Royal Hydrographical Society of Madrid in the year 1809, the following language is used respecting this expedition: "The corvette *Atrevida* practised, in their immediate vicinity, from the twenty-first to the twenty-seventh of January, all the necessary observations, and measured by chronometers the difference of longitude between these islands and the port of Soledad in the Manillas. The islands are three; they are very nearly in the same meridian; the centre one is rather low, and the other two may be seen at nine leagues' distance." The observations made on board the *Atrevida* give the following results as the precise situation of each island. The most northern is

in latitude $52^{\circ} 37' 24''$ S., longitude $47^{\circ} 43' 15''$ W.; the middle one in latitude $53^{\circ} 2' 40''$ S., longitude $47^{\circ} 55' 15''$ W.; and the most southern in latitude $53^{\circ} 15' 22''$ S., longitude $47^{\circ} 57' 15''$ W.

On the twenty-seventh of January, 1820, Captain James Weddel, of the British navy, sailed from Staten Land also in search of the Auroras. He reports that, having made the most diligent search and passed not only immediately over the spots indicated by the commander of the *Atrevida*, but in every direction throughout the vicinity of these spots, he could discover no indication of land. These conflicting statements have induced other navigators to look out for the islands; and, strange to say, while some have sailed through every inch of sea where they are supposed to lie without finding them, there have been not a few who declare positively that they have seen them; and even been close in with their shores. It was Captain Guy's intention to make every exertion within his power to settle the question so oddly in dispute.*

We kept on our course, between the south and west, with variable weather, until the twentieth of the month, when we found ourselves on the debated ground, being in latitude $53^{\circ} 15'$ S., longitude $47^{\circ} 58'$ W. — that is to say, very nearly upon the spot indicated as the situation of the most southern of the group. Not perceiving any sign of land, we continued to the westward of the parallel of fifty-three degrees south, as far as the meridian of fifty degrees west. We then stood to the north as far as the parallel of fifty-two degrees south, when we turned to the eastward, and kept our parallel by double altitudes, morning and evening, and meridian altitudes of the planets and moon. Having thus gone eastwardly to the meridian of the western coast of Georgia, we kept that meridian until we were in the latitude from which we set out. We then took diagonal courses throughout the entire extent of sea circumscribed, keeping a lookout constantly at the masthead, and repeating our examination with the greatest care for a period of three weeks, during which the weather was remarkably pleasant and fair, with no haze whatsoever. Of course we were thoroughly satisfied that, whatever islands might have existed in this vicinity at any former period, no vestige of them remained at the present day. Since my return home I find that the same ground was traced over, with equal care, in 1822, by Captain Johnson, of the American schooner *Henry*, and by Captain Morrell, in the American schooner *Wasp* — in both cases with the same result as in our own.

CHAPTER XVI

It had been Captain Guy's original intention, after satisfying himself about the Auroras, to proceed through the Strait of Magellan, and up

* Among the vessels which at various times have professed to meet with the Auroras may be mentioned the ship *San Miguel*, in 1769; the ship *Aurora*, in 1774;

the brig *Pearl*, in 1779; and the ship *Dolores*, in 1790. They all agree in giving the mean latitude fifty-three degrees south.

along the western coast of Patagonia; but information received at Tristan d'Acunpha induced him to steer to the southward, in the hope of falling in with some small islands said to lie about the parallel of 60° S., longitude $41^{\circ} 20'$ W. In the event of his not discovering these lands, he designed, should the season prove favourable, to push on toward the pole. Accordingly, on the twelfth of December, we made sail in that direction. On the eighteenth we found ourselves about the station indicated by Glass, and cruised for three days in that neighborhood without finding any traces of the islands he had mentioned. On the twenty-first, the weather being unusually pleasant, we again made sail to the southward, with the resolution of penetrating in that course as far as possible. Before entering upon this portion of my narrative, it may be as well, for the information of those readers who have paid little attention to the progress of discovery in these regions, to give some brief account of the very few attempts at reaching the southern pole which have hitherto been made.

That of Captain Cook was the first of which we have any distinct account. In 1772 he sailed to the south in the *Resolution*, accompanied by Lieutenant Furneaux in the *Adventure*. In December he found himself as far as the fifty-eighth parallel of south latitude, and in longitude $26^{\circ} 57'$ E. Here he met with narrow fields of ice, about eight or ten inches thick, and running northwest and southeast. This ice was in large cakes, and usually it was packed so closely that the vessel had great difficulty in forcing a passage. At this period Captain Cook supposed, from the vast number of birds to be seen, and from other indications, that he was in the near vicinity of land. He kept on to the southward, the weather being exceedingly cold, until he reached the sixty-fourth parallel, in longitude $38^{\circ} 14'$ E. Here he had mild weather, with gentle breezes, for five days, the thermometer being at thirty-six. In January, 1773, the vessels crossed the Antarctic circle, but did not succeed in penetrating much farther; for upon reaching latitude $67^{\circ} 15'$ they found all farther progress impeded by an immense body of ice, extending all along the southern horizon as far as the eye could reach. This ice was of every variety — and some large floes of it, miles in extent, formed a compact mass, rising eighteen or twenty feet above the water. It being late in the season, and no hope entertained of rounding these obstructions, Captain Cook now reluctantly turned to the northward.

In the November following he renewed his search in the Antarctic. In latitude $59^{\circ} 40'$ he met with a strong current setting to the southward. In December, when the vessels were in latitude $67^{\circ} 31'$, longitude $142^{\circ} 54'$ W., the cold was excessive, with heavy gales and fog. Here also birds were abundant; the albatross, the penguin, and the petrel especially. In latitude $70^{\circ} 23'$ some large islands of ice were encountered, and shortly afterward the clouds to the southward were observed to be of a snowy whiteness, indicating the vicinity of field ice. In latitude $71^{\circ} 10'$, longi-

tude $106^{\circ} 54' W.$, the navigators were stopped, as before, by an immense frozen expanse, which filled the whole area of the southern horizon. The northern edge of this expanse was ragged and broken, so firmly wedged together as to be utterly impassible, and extending about a mile to the southward. Behind it the frozen surface was comparatively smooth for some distance, until terminated in the extreme background by gigantic ranges of ice mountains, the one towering above the other. Captain Cook concluded that this vast field reached the southern pole or was joined to a continent. Mr. J. N. Reynolds, whose great exertions and perseverance have at length succeeded in getting set on foot a national expedition, partly for the purpose of exploring these regions, thus speaks of the attempt of the Resolution. "We are not surprised that Captain Cook was unable to go beyond $71^{\circ} 10'$, but we are astonished that he did attain that point on the meridian of $106^{\circ} 54'$ west longitude. Palmer's Land lies south of the Shetland, latitude sixty-four degrees, and tends to the southward and westward farther than any navigator has yet penetrated. Cook was standing for this land when his progress was arrested by the ice; which, we apprehend, must always be the case in that point, and so early in the season as the sixth of January — and we should not be surprised if a portion of the icy mountains described was attached to the main body of Palmer's Land, or to some other portions of land lying farther to the southward and westward."

In 1803, Captains Kreutzenstern and Lisiauský were dispatched by Alexander of Russia for the purpose of circumnavigating the globe. In endeavouring to get south, they made no farther than $59^{\circ} 58'$, in longitude $70^{\circ} 15' W.$ They here met with strong currents setting eastwardly. Whales were abundant, but they saw no ice. In regard to this voyage, Mr. Reynolds observes that, if Kreutzenstern had arrived where he did earlier in the season, he must have encountered ice — it was March when he reached the latitude specified. The winds, prevailing, as they do, from the southward and westward, had carried the floes, aided by currents, into that icy region bounded on the north by Georgia, east by Sandwich Land and the South Orkneys, and west by the South Shetland islands.

In 1822, Captain James Weddell, of the British navy, with two very small vessels, penetrated farther to the south than any previous navigator, and this, too, without encountering extraordinary difficulties. He states that although he was frequently hemmed in by ice *before* reaching the seventy-second parallel, yet, upon attaining it, not a particle was to be discovered, and that, upon arriving at the latitude of $74^{\circ} 15'$, no fields, and only three islands of ice were visible. It is somewhat remarkable that, although vast flocks of birds were seen, and other usual indications of land, and although, south of the Shetlands, unknown coasts were observed from the masthead tending southwardly, Weddell discourages the idea of land existing in the polar regions of the south.

On the 11th of January, 1823, Captain Benjamin Morrell, of the American schooner *Wasp*, sailed from Kerguelen's Land with a view of penetrating as far south as possible. On the first of February he found himself in latitude $64^{\circ} 52'$ S., longitude $118^{\circ} 27'$ E. The following passage is extracted from his journal of that date. "The wind soon freshened to an eleven-knot breeze, and we embraced this opportunity of making to the west; being however convinced that the farther we went south beyond latitude sixty-four degrees, the less ice was to be apprehended, we steered a little to the southward, until we crossed the Antarctic circle, and were in latitude $69^{\circ} 15'$ E. In this latitude there was *no field ice*, and very few ice islands in sight.

Under the date of March fourteenth I find also this entry. "The sea was now entirely free of field ice, and there were not more than a dozen ice islands in sight. At the same time the temperature of the air and water was at least thirteen degrees higher (more mild) than we had ever found it between the parallels of sixty and sixty-two south. We were now in latitude $70^{\circ} 14'$ S., and the temperature of the air was forty-seven, and that of the water forty-four. In this situation I found the variation to be $14^{\circ} 27'$ easterly, per azimuth. . . . I have several times passed within the Antarctic circle, on different meridians, and have uniformly found the temperature, both of the air and the water, to become more and more mild the farther I advanced beyond the sixty-fifth degree of south latitude, and that the variation decreases in the same proportion. While north of this latitude, say between sixty and sixty-five south, we frequently had great difficulty in finding a passage for the vessel between the immense and almost innumerable ice islands, some of which were from one to two miles in circumference, and more than five hundred feet above the surface of the water."

Being nearly destitute of fuel and water, and without proper instruments, it being also late in the season, Captain Morrell was now obliged to put back, without attempting any further progress to the westward, although an entirely open sea lay before him. He expresses the opinion that, had not these overruling considerations obliged him to retreat, he could have penetrated, if not to the pole itself, at least to the eighty-fifth parallel. I have given his ideas respecting these matters somewhat at length, that the reader may have an opportunity of seeing how far they were borne out by my own subsequent experience.

In 1831, Captain Briscoe, in the employ of the Messieurs Enderby, whale-ship owners of London, sailed in the brig *Lively* for the South Seas, accompanied by the cutter *Tula*. On the twenty-eighth of February, being in latitude $66^{\circ} 30'$ S., longitude $47^{\circ} 31'$ E., he descried land, and "clearly discovered through the snow the black peaks of a range of mountains running E. S. E." He remained in this neighbourhood during the whole of the following month, but was unable to approach the coast nearer than within ten leagues, owing to the boisterous state of the

weather. Finding it impossible to make further discovery during this season, he returned northward to winter in Van Diemen's Land.

In the beginning of 1832 he again proceeded southwardly, and on the fourth of February was seen to the southeast in latitude $67^{\circ} 15'$, longitude $69^{\circ} 29' W$. This was soon found to be an island near the headland of the country he had first discovered. On the twenty-first of the month he succeeded in landing on the latter, and took possession of it in the name of William IV, calling it Adelaide's Island, in honour of the English queen. These particulars being made known to the Royal Geographical Society of London, the conclusion was drawn by that body "that there is a continuous tract of land extending from $47^{\circ} 30' E$. to $69^{\circ} 29' W$. longitude, running the parallel of from sixty-six to sixty-seven degrees south latitude." In respect to this conclusion Mr. Reynolds observes: "In the correctness of it we by no means concur; nor do the discoveries of Briscoe warrant any such inference. It was within these limits that Weddel proceeded south on a meridian to the east of Georgia, Sandwich Land, and the South Orkney and Shetland islands." My own experience will be found to testify most directly to the falsity of the conclusion arrived at by the society.

These are the principal attempts which have been made at penetrating to a high southern latitude, and it will now be seen that there remained, previous to the voyage of the *Jane*, nearly three hundred degrees of longitude in which the Antarctic circle had not been crossed at all. Of course a wide field lay before us for discovery, and it was with feelings of most intense interest that I heard Captain Guy express his resolution of pushing boldly to the southward.

CHAPTER XVII

We kept our course southwardly for four days after giving up the search for Glass's islands, without meeting with any ice at all. On the twenty-sixth, at noon, we were in latitude $63^{\circ} 23' S.$, longitude $41^{\circ} 25' W$. We now saw several large ice islands, and a floe of field ice, not, however, of any great extent. The winds generally blew from the southeast, or the northeast, but were very light. Whenever we had a westerly wind, which was seldom, it was invariably attended with a rain squall. Every day we had more or less snow. The thermometer, on the twenty-seventh stood at thirty-five.

January 1, 1828. — This day we found ourselves completely hemmed in by the ice, and our prospects looked cheerless indeed. A strong gale blew, during the whole forenoon, from the northeast, and drove large cakes of the drift against the rudder and counter with such violence that we all trembled for the consequences. Toward evening, the gale still blowing with fury, a large field in front separated, and we were enabled, by carrying a press of sail, to force a passage through the smaller flakes into some open water beyond. As we approached this space we took in

sail by degrees, and having at length got clear, lay-to under a single-reefed foresail.

January 2. — We had now tolerably pleasant weather. At noon we found ourselves in latitude $69^{\circ} 10' S.$, longitude $42^{\circ} 20' W.$, having crossed the Antarctic circle. Very little ice was to be seen to the southward, although large fields of it lay behind us. This day we rigged some sounding gear, using a large iron pot capable of holding twenty gallons, and a line of two hundred fathoms. We found the current setting to the north, about a quarter of a mile per hour. The temperature of the air was now about thirty-three. Here we found the variation to be $14^{\circ} 28'$ easterly, per azimuth.

January 5. — We had still held on to the southward without any very great impediments. On this morning, however, being in latitude $73^{\circ} 15' E.$, longitude $42^{\circ} 10' W.$, we were again brought to a stand by an immense expanse of firm ice. We saw, nevertheless, much open water to the southward, and felt no doubt of being able to reach it eventually. Standing to the eastward along the edge of the floe, we at length came to a passage of about a mile in width, through which we warped our way by sundown. The sea in which we now were was thickly covered with ice islands, but had no field ice, and we pushed on boldly as before. The cold did not seem to increase, although we had snow very frequently, and now and then hail squalls of great violence. Immense flocks of the albatross flew over the schooner this day, going from southeast to northwest.

January 7. — The sea still remained pretty well open, so that we had no difficulty in holding on our course. To the westward we saw some icebergs of incredible size, and in the afternoon passed very near one whose summit could not have been less than four hundred fathoms from the surface of the ocean. Its girth was probably, at the base, three-quarters of a league, and several streams of water were running from crevices in its sides. We remained in sight of this island two days, and then only lost it in a fog.

January 10. — Early this morning we had the misfortune to lose a man overboard. He was an American named Peter Vredenburg, a native of New York, and was one of the most valuable hands on board the schooner. In going over the bows his foot slipped, and he fell between two cakes of ice, never rising again. At noon of this day we were in latitude $78^{\circ} 30'$, longitude $40^{\circ} 15' W.$ The cold was now excessive, and we had hail squalls continually from the northward and eastward. In this direction also we saw several more immense icebergs, and the whole horizon to the eastward appeared to be blocked up with field ice, rising in tiers, one mass above the other. Some driftwood floated by during the evening, and a great quantity of birds flew over, among which were nellies, peterels, albatrosses, and a large bird of a brilliant blue plumage. The variation

here, per azimuth, was less than it had been previously to our passing the Antarctic circle.

January 12. — Our passage to the south again looked doubtful, as nothing was to be seen in the direction of the pole but one apparently limitless floe, backed by absolute mountains of ragged ice, one precipice of which arose frowningly above the other. We stood to the westward until the fourteenth, in the hope of finding an entrance.

January 14. — This morning we reached the western extremity of the field which had impeded us, and, weathering it, came to an open sea, without a particle of ice. Upon sounding with two hundred fathoms, we here found a current setting southwardly at the rate of half a mile per hour. The temperature of the air was forty-seven, that of the water thirty-four. We now sailed to the southward without meeting any interruption of moment until the sixteenth, when, at noon, we were in latitude $81^{\circ} 21'$, longitude 42° W. We here again sounded, and found a current setting still southwardly, and at the rate of three quarters of a mile per hour. The variation per azimuth had diminished, and the temperature of the air was mild and pleasant, the thermometer being as high as fifty-one. At this period not a particle of ice was to be discovered. All hands on board now felt certain of attaining the pole.

January 17. — This day was full of incident. Innumerable flights of birds flew over us from the southward, and several were shot from the deck; one of them, a species of pelican, proved to be excellent eating. About midday a small floe of ice was seen from the masthead off the larboard bow, and upon it there appeared to be some large animal. As the weather was good and nearly calm, Captain Guy ordered out two of the boats to see what it was. Dirk Peters and myself accompanied the mate in the larger boat. Upon coming up with the floe, we perceived that it was in the possession of a gigantic creature of the race of the Arctic bear, but far exceeding in size the largest of these animals. Being well armed, we made no scruple of attacking it at once. Several shots were fired in quick succession, the most of which took effect, apparently, in the head and body. Nothing discouraged, however, the monster threw himself from the ice, and swam with open jaws, to the boat in which were Peters and myself. Owing to the confusion which ensued among us at this unexpected turn of the adventure, no person was ready immediately with a second shot, and the bear had actually succeeded in getting half his vast bulk across our gunwale, and seizing one of the men by the small of his back, before any efficient means were taken to repel him. In this extremity nothing but the promptness and agility of Peters saved us from destruction. Leaping upon the back of the huge beast, he plunged the blade of a knife behind the neck, reaching the spinal marrow at a blow. The brute tumbled into the sea lifeless, and without a struggle, rolling over Peters as he fell. The latter soon recovered himself,

and a rope being thrown him, he secured the carcass before entering the boat. We then returned in triumph to the schooner, towing our trophy behind us. This bear, upon admeasurement, proved to be full fifteen feet in his greatest length. His wool was perfectly white, and very coarse, curling tightly. The eyes were of a blood red, and larger than those of the Arctic bear; the snout also more rounded, rather resembling the snout of the bulldog. The meat was tender, but excessively rank and fishy, although the men devoured it with avidity, and declared it excellent eating.

Scarcely had we got our prize alongside, when the man at the mast-head gave the joyful shout of "*land on the starboard bow!*" All hands were now upon the alert, and, a breeze springing up very opportunely from the northward and eastward, we were soon close in with the coast. It proved to be a low rocky islet, of about a league in circumference, and altogether destitute of vegetation, if we except a species of prickly pear. In approaching it from the northward, a singular ledge of rock is seen projecting into the sea, and bearing a strong resemblance to corded bales of cotton. Around this ledge to the westward is a small bay, at the bottom of which our boats effected a convenient landing.

It did not take us long to explore every portion of the island, but, with one exception, we found nothing worthy of our observation. In the southern extremity, we picked up near the shore, half buried in a pile of loose stones, a piece of wood, which seemed to have formed the prow of a canoe. There had been evidently some attempt at carving upon it, and Captain Guy fancied that he made out the figure of a tortoise, but the resemblance did not strike me very forcibly. Besides this prow, if such it were, we found no other token that any living creature had ever been here before. Around the coast we discovered occasional small flocs of ice — but these were very few. The exact situation of the islet (to which Captain Guy gave the name of Bennet's Islet, in honour of his partner in the ownership of the schooner) is $82^{\circ} 50'$ S. latitude, $42^{\circ} 20'$ W. longitude.

We had now advanced to the southward more than eight degrees farther than any previous navigators, and the sea still lay perfectly open before us. We found, too, that the variation uniformly decreased as we proceeded, and, what was still more surprising, that the temperature of the air, and latterly of the water, became milder. The weather might even be called pleasant, and we had a steady but very gentle breeze always from some northern point of the compass. The sky was usually clear, with now and then a slight appearance of thin vapour in the southern horizon — this, however, was invariably of brief duration. Two difficulties alone presented themselves to our view; we were getting short of fuel, and symptoms of scurvy had occurred among several of the crew. These considerations began to impress upon Captain Guy the necessity of returning, and he spoke of it frequently. For my own part, confident as I

was of soon arriving at land of some description upon the course we were pursuing, and having every reason to believe, from present appearances, that we should not find it the sterile soil met with in the higher Arctic latitudes, I warmly pressed upon him the expediency of persevering, at least for a few days longer, in the direction we were now holding. So tempting an opportunity of solving the great problem in regard to an Antarctic continent had never yet been afforded to man, and I confess that I felt myself bursting with indignation at the timid and ill-timed suggestions of our commander. I believe, indeed, that what I could not refrain from saying to him on this head had the effect of inducing him to push on. While, therefore, I cannot but lament the most unfortunate and bloody events which immediately arose from my advice, I must still be allowed to feel some degree of gratification at having been instrumental, however remotely, in opening to the eye of science one of the most intensely exciting secrets which has ever engrossed its attention.

CHAPTER XVIII

January 18. — This morning * we continued to the southward, with the same pleasant weather as before. The sea was entirely smooth, the air tolerably warm and from the northeast, the temperature of the water fifty-three. We now again got our sounding-gear in order, and, with a hundred and fifty fathoms of line, found the current setting toward the pole at the rate of a mile an hour. This constant tendency to the southward, both in the wind and current, caused some degree of speculation, and even of alarm, in different quarters of the schooner, and I saw distinctly that no little impression had been made upon the mind of Captain Guy. He was exceedingly sensitive to ridicule, however, and I finally succeeded in laughing him out of his apprehensions. The variation was now very trivial. In the course of the day we saw several large whales of the right species, and innumerable flights of the albatross passed over the vessel. We also picked up a bush, full of red berries, like those of the hawthorn, and the carcass of a singular-looking land-animal. It was three feet in length, and but six inches in height, with four very short legs, the feet armed with long claws of a brilliant scarlet, and resembling coral in substance. The body was covered with a straight silky hair, perfectly white. The tail was peaked like that of a rat, and about a foot and a half long. The head resembled a cat's, with the exception of the ears — these were

* The terms *morning* and *evening*, which I have made use of to avoid confusion in my narrative, as far as possible, must not, of course, be taken in their ordinary sense. For a long time past we had had no night at all, the daylight being continual. The dates throughout are according to nautical time, and the bearings must be understood as per compass.

I would also remark, in this place, that I cannot, in the first portion of what is here written, pretend to strict accuracy in respect to dates, or latitudes and longitudes, having kept no regular journal until after the period of which this first portion treats. In many instances I have relied altogether upon memory.

flopped like the ears of a dog. The *teeth* were of the same brilliant scarlet as the claws.

January 19. — To-day, being in latitude $83^{\circ} 20'$, longitude $43^{\circ} 5' W.$ (the sea being of an extraordinarily dark colour), we again saw land from the masthead, and, upon a closer scrutiny, found it to be one of a group of very large islands. The shore was precipitous, and the interior seemed to be well wooded, a circumstance which occasioned us great joy. In about four hours from our first discovering the land we came to anchor in ten fathoms, sandy bottom, a league from the coast, as a high surf, with strong ripples here and there, rendered a nearer approach of doubtful expediency. The two largest boats were now ordered out, and a party, well armed (among whom were Peters and myself), proceeded to look for an opening in the reef which appeared to encircle the island. After searching about for some time, we discovered an inlet, which we were entering, when we saw four large canoes put off from the shore, filled with men who seemed to be well armed. We waited for them to come up, and, as they moved with great rapidity, they were soon within hail. Captain Guy now held up a white handkerchief on the blade of an oar, when the strangers made a full stop, and commenced a loud jabbering all at once, intermingled with occasional shouts, in which we could distinguish the words *Anamoo-moo!* and *Lama-Lama!* They continued this for at least half an hour, during which we had a good opportunity of observing their appearance.

In the four canoes, which might have been fifty feet long and five broad, there were a hundred and ten savages in all. They were about the ordinary stature of Europeans, but of a more muscular and brawny frame. Their complexion a jet black, with thick and long woolly hair. They were clothed in skins of an unknown black animal, shaggy and silky, and made to fit the body with some degree of skill, the hair being inside, except where turned out about the neck, wrists, and ankles. Their arms consisted principally of clubs, of a dark, and apparently very heavy wood. Some spears, however, were observed among them, headed with flint, and a few slings. The bottoms of the canoes were full of black stones about the size of a large egg.

When they had concluded their harangue (for it was clear they intended their jabbering for such), one of them who seemed to be the chief stood up in the prow of his canoe, and made signs for us to bring our boats alongside of him. This hint we pretended not to understand, thinking it the wiser plan to maintain, if possible, the interval between us, as their number more than quadrupled our own. Finding this to be the case, the chief ordered the three other canoes to hold back, while he advanced toward us with his own. As soon as he came up with us he leaped on board the largest of our boats, and seated himself by the side of Captain Guy, pointing at the same time to the schooner, and

repeating the word *Anamoo-moo!* and *Lama-Lama!* We now put back to the vessel, the four canoes following at a little distance.

Upon getting alongside, the chief evinced symptoms of extreme surprise and delight, clapping his hands, slapping his thighs and breast, and laughing obstreperously. His followers behind joined in his merriment, and for some minutes the din was so excessive as to be absolutely deafening. Quiet being at length restored, Captain Guy ordered the boats to be hoisted up, as a necessary precaution, and gave the chief (whose name we soon found to be *Too-wit*) to understand that we could admit no more than twenty of his men on deck at one time. With this arrangement he appeared perfectly satisfied, and gave some directions to the canoes, when one of them approached, the rest remaining about fifty yards off. Twenty of the savages now got on board, and proceeded to ramble over every part of the deck, and scramble about among the rigging, making themselves much at home, and examining every article with great inquisitiveness.

It was quite evident that they had never before seen any of the white race — from whose complexion, indeed, they appeared to recoil. They believed the Jane to be a living creature, and seemed to be afraid of hurting it with the points of their spears, carefully turning them up. Our crew were much amused with the conduct of *Too-wit* in one instance. The cook was splitting some wood near the galley, and, by accident, struck his axe into the deck, making a gash of considerable depth. The chief immediately ran up, and pushing the cook on one side rather roughly, commenced a half whine, half howl, strongly indicative of sympathy in what he considered the sufferings of the schooner, patting and smoothing the gash with his hand, and washing it from a bucket of seawater which stood by. This was a degree of ignorance for which we were not prepared, and for my part I could not help thinking some of it affected.

When the visitors had satisfied, as well as they could, their curiosity in regard to our upper works, they were admitted below, when their amazement exceeded all bounds. Their astonishment now appeared to be far too deep for words, for they roamed about in silence, broken only by low ejaculations. The arms afforded them much food for speculation, and they were suffered to handle and examine them at leisure. I do not believe that they had the least suspicion of their actual use, but rather took them for idols, seeing the care we had of them, and the attention with which we watched their movements while handling them. At the great guns their wonder was redoubled. They approached them with every mark of the profoundest reverence and awe, but forbore to examine them minutely. There were two large mirrors in the cabin, and here was the acme of their amazement. *Too-wit* was the first to approach them, and he had got in the middle of the cabin, with his face to one and his back to the other, before he fairly perceived them. Upon raising his eyes and

seeing his reflected self in the glass, I thought the savage would go mad; but, upon turning short round to make a retreat, and beholding himself a second time in the opposite direction, I was afraid he would expire upon the spot. No persuasion could prevail upon him to take another look; but, throwing himself upon the floor, with his face buried in his hands, he remained thus until we were obliged to drag him upon deck.

The whole of the savages were admitted on board in this manner, twenty at a time, Too-wit being suffered to remain during the entire period. We saw no disposition to thievery among them, nor did we miss a single article after their departure. Throughout the whole of their visit they evinced the most friendly manner. There were, however, some points in their demeanour which we found it impossible to understand; for example, we could not get them to approach several very harmless objects — such as the schooner's sails, an egg, an open book, or a pan of flour. We endeavoured to ascertain if they had among them any articles which might be turned to account in the way of traffic, but found great difficulty in being comprehended. We made out, nevertheless, what greatly astonished us, that the islands abounded in the large tortoise of the Gallipagos, one of which we saw in the canoe of Too-wit. We saw also some *biche de mer* in the hands of one of the savages, who was greedily devouring it in its natural state. These anomalies — for they were such when considered in regard to the latitude — induced Captain Guy to wish for a thorough investigation of the country, in the hope of making a profitable speculation in his discovery. For my own part, anxious as I was to know something more of these islands, I was still more earnestly bent on prosecuting the voyage to the southward without delay. We had now fine weather, but there was no telling how long it would last; and being already in the eighty-fourth parallel, with an open sea before us, a current setting strongly to the southward, and the wind fair, I could not listen with any patience to a proposition of stopping longer than was absolutely necessary for the health of the crew and the taking on board a proper supply of fuel and fresh provisions. I represented to the captain that we might easily make this group on our return, and winter here in the event of being blocked up by the ice. He at length came into my views (for in some way, hardly known to myself, I had acquired much influence over him), and it was finally resolved that, even in the event of our finding *biche de mer*, we should only stay here a week to recruit, and then push on to the southward while we might. Accordingly we made every necessary preparation, and, under the guidance of Too-wit, got the *Jane* through the reef in safety, coming to anchor about a mile from the shore, in an excellent bay, completely landlocked, on the southeastern coast of the main island, and in ten fathoms of water, black sandy bottom. At the head of this bay there were three fine springs (we were told) of good water, and we saw abundance of wood in the vicinity. The four canoes followed us in, keeping, however, at a respectful distance. Too-wit himself remained on

board, and, upon our dropping anchor, invited us to accompany him on shore, and visit his village in the interior. To this Captain Guy consented; and ten savages being left on board as hostages, a party of us, twelve in all, got in readiness to attend the chief. We took care to be well armed, yet without evincing any distrust. The schooner had her guns run out, her boarding-nettings up, and every other proper precaution was taken to guard against surprise. Directions were left with the chief mate to admit no person on board during our absence, and, in the event of our not appearing in twelve hours, to send the cutter, with a swivel, around the island in search of us.

At every step we took inland the conviction forced itself upon us that we were in a country differing essentially from any hitherto visited by civilized men. We saw nothing with which we had been formerly conversant. The trees resembled no growth of either the torrid, the temperate, of the northern frigid zones, and were altogether unlike those of the lower southern latitudes we had already traversed. The very rocks were novel in their mass, their color, and their stratification; and the streams themselves, utterly incredible as it may appear, had so little in common with those of other climates, that we were scrupulous of tasting them, and, indeed, had difficulty in bringing ourselves to believe that their qualities were purely those of nature. At a small brook which crossed our path (the first we had reached) Too-wit and his attendants halted to drink. On account of the singular character of the water, we refused to taste it, supposing it to be polluted; and it was not until some time afterward we came to understand that such was the appearance of the streams throughout the whole group. I am at a loss to give a distinct idea of the nature of this liquid, and cannot do so without many words. Although it flowed with rapidity in all declivities where common water would do so, yet never, except when falling in a cascade, had it the customary appearance of *limpidity*. It was, nevertheless, in point of fact, as perfectly limpid as any limestone water in existence, the difference being only in appearance. At first sight, and especially in cases where little declivity was found, it bore resemblance, as regards consistency, to a thick infusion of gum arabic in common water. But this was only the least remarkable of its extraordinary qualities. It was *not* colourless, nor was it of any one uniform colour — presenting to the eye, as it flowed, every possible shade of purple; like the hues of a changeable silk. This variation in shade was produced in a manner which excited as profound astonishment in the minds of our party as the mirror had done in the case of Too-wit. Upon collecting a basinful, and allowing it to settle thoroughly, we perceived that the whole mass of liquid was made up of a number of distinct veins, each of a distinct hue; that these veins did not commingle; and that their cohesion was perfect in regard to their own particles among themselves, and imperfect in regard to neighbouring veins. Upon passing the blade of a knife athwart the veins, the water closed over it immediately, as with us, and also, in

withdrawing it, all traces of the passage of the knife were instantly obliterated. If, however, the blade was passed down accurately between the two vein^s, a perfect separation was effected, which the power of cohesion did not immediately rectify. The phenomena of this water formed the first definite link in that vast chain of apparent miracles with which I was destined to be at length encircled.

CHAPTER XIX

We were nearly three hours in reaching the village, it being more than nine miles in the interior, and the path lying through a rugged country. As we passed along, the party of Too-wit (the whole hundred and ten savages of the canoes) was momentarily strengthened by smaller detachments, of from two to six or seven, which joined us, as if by accident, at different turns of the road. There appeared so much of system in this that I could not help feeling distrust, and I spoke to Captain Guy of my apprehensions. It was now too late, however, to recede, and we concluded that our best security lay in evincing a perfect confidence in the good faith of Too-wit. We accordingly went on, keeping a wary eye upon the manoeuvres of the savages, and not permitting them to divide our numbers by pushing in between. In this way, passing through a precipitous ravine, we at length reached what we were told was the only collection of habitations upon the island. As we came in sight of them, the chief set up a shout, and frequently repeated the word *Klock-klock*, which we supposed to be the name of the village, or perhaps the generic name for villages.

The dwellings were of the most miserable description imaginable, and, unlike those of even the lowest of the savage races with which mankind are acquainted, were of no uniform plan. Some of them (and these we found belonged to the *Wampoos* or *Yampoos*, the great men of the land) consisted of a tree cut down at about four feet from the root, with a large black skin thrown over it, and hanging in loose folds upon the ground. Under this the savage nestled. Others were formed by means of rough limbs of trees, with the withered foliage upon them, made to recline, at an angle of forty-five degrees, against a bank of clay, heaped up, without regular form, to the height of five or six feet. Others, again, were mere holes dug in the earth perpendicularly, and covered over with similar branches, these being removed when the tenant was about to enter, and pulled on again when he had entered. A few were built among the forked limbs of trees as they stood, the upper limbs being partially cut through, so as to bend over upon the lower, thus forming thicker shelter from the weather. The greater number, however, consisted of small shallow caverns, apparently scratched in the face of a precipitous ledge of dark stone, resembling fuller's earth, with which three sides of the village were bounded. At the door of each of these primitive caverns was a small rock, which the tenant carefully placed before the entrance upon leaving his

residence, for what purpose I could not ascertain, as the stone itself was never of sufficient size to close up more than a third of the opening.

This village, if it were worthy of the name, lay in a valley of some depth, and could only be approached from the southward, the precipitous ledge of which I have already spoken cutting off all access in other directions. Through the middle of the valley ran a brawling stream of the same magical-looking water which has been described. We saw several strange animals about the dwellings, all appearing to be thoroughly domesticated. The largest of these creatures resembled our common hog in the structure of the body and snout; the tail, however, was bushy, and the legs slender as those of the antelope. Its motion was exceedingly awkward and indecisive, and we never saw it attempt to run. We noticed also several animals very similar in appearance, but of a greater length of body, and covered with a black wool. There were a great variety of tame fowls running about, and these seemed to constitute the chief food of the natives. To our astonishment we saw black albatross among these birds in a state of entire domestication, going to sea periodically for food, but always returning to the village as a home, and using the southern shore in the vicinity as a place of incubation. There they were joined by their friends the pelicans as usual, but these latter never followed them to the dwellings of the savages. Among the other kinds of tame fowls were ducks, differing very little from the canvass-back of our own country, black gannets, and a large bird not unlike the buzzard in appearance, but not carnivorous. Of fish there seemed to be a great abundance. We saw, during our visit, a quantity of dried salmon, rock cod, blue dolphins, mackerel, blackfish, skate, conger eels, elephantfish, mullets, soles, parrotfish, leather-jackets, gurnards, hake, flounders, paracutas, and innumerable other varieties. We noticed, too, that most of them were similar to the fish about the group of Lord Auckland Islands, in a latitude as low as fifty-one degrees south. The Gallipago tortoise was also very plentiful. We saw but few wild animals, and none of a large size, or of a species with which we were familiar. One or two serpents of a formidable aspect crossed our path, but the natives paid them little attention, and we concluded that they were not venomous.

As we approached the village with Too-wit and his party, a vast crowd of the people rushed out to meet us, with loud shouts, among which we could only distinguish the everlasting *Anamoo-moo!* and *Lama-Lama!* We were much surprised at perceiving that, with one or two exceptions, these new comers were entirely naked, and skins being used only by the men of the canoes. All the weapons of the country seemed also to be in the possession of the latter, for there was no appearance of any among the villagers. There were a great many women and children, the former not altogether wanting in what might be termed personal beauty. They were straight, tall, and well formed, with a grace and freedom of carriage not to be found in civilized society. Their lips, however, like those of the

men, were thick and clumsy, so that, even when laughing, the teeth were never disclosed. Their hair was of a finer texture than that of the males. Among these naked villagers there might have been ten or twelve who were clothed, like the party of Too-wit, in dresses of black skin, and armed with lances and heavy clubs. These appeared to have great influence among the rest, and were always addressed by the title *Wampoo*. These, too, were the tenants of the black skin palaces. That of Too-wit was situated in the centre of the village, and was much larger and somewhat better constructed than others of its kind. The tree which formed its support was cut off at a distance of twelve feet or thereabouts from the root, and there were several branches left just below the cut, these serving to extend the covering, and in this way prevent its flapping about the trunk. The covering, too, which consisted of four very large skins fastened together with wooden skewers, was secured at the bottom with pegs driven through it and into the ground. The floor was strewn with a quantity of dry leaves by way of carpet.

To this hut we were conducted with great solemnity, and as many of the natives crowded in after us as possible. Too-wit seated himself on the leaves, and made signs that we should follow his example. This we did, and presently found ourselves in a situation peculiarly uncomfortable, if not indeed critical. We were on the ground, twelve in number, with the savages, as many as forty, sitting on their hams so closely around us that, if any disturbance had arisen, we should have found it impossible to make use of our arms, or indeed to have risen to our feet. The pressure was not only inside the tent, but outside, where probably was every individual on the whole island, the crowd being prevented from trampling us to death only by the incessant exertions and vociferations of Too-wit. Our chief security lay, however, in the presence of Too-wit himself among us, and we resolved to stick by him closely, as the best chance of extricating ourselves from the dilemma, sacrificing him immediately upon the first appearance of hostile design.

After some trouble a certain degree of quiet was restored, when the chief addressed us in a speech of great length, and very nearly resembling the one delivered in the canoes, with the exception that the *Anamoo-moos!* were now somewhat more strenuously insisted upon than the *Lama-Lamas!* We listened in profound silence until the conclusion of this harangue, when Captain Guy replied by assuring the chief of his eternal friendship and goodwill, concluding what he had to say by a present of several strings of blue beads and a knife. At the former the monarch, much to our surprise, turned up his nose with some expression of contempt; but the knife gave him the most unlimited satisfaction, and he immediately ordered dinner. This was handed into the tent over the heads of the attendants, and consisted of the palpitating entrails of a specials of unknown animal, probably one of the slim-legged hogs which we had observed in our approach to the village. Seeing us at a loss how

to proceed, he began, by way of setting us an example, to devour yard after yard of the enticing food, until we could positively stand it no longer, and evinced such manifest symptoms of rebellion of stomach as inspired his majesty with a degree of astonishment only inferior to that brought about by the looking-glasses. We declined, however, partaking of the delicacies before us, and endeavoured to make him understand that we had no appetite whatever, having just finished a hearty *déjeuner*.

When the monarch had made an end of his meal, we commenced a series of cross-questioning in every ingenious manner we could devise, with a view of discovering what were the chief productions of the country, and whether any of them might be turned to profit. At length he seemed to have some idea of our meaning, and offered to accompany us to a part of the coast where he assured us the *biche de mer* (pointing to a specimen of that animal) was to be found in great abundance. We were glad of this early opportunity of escaping from the oppression of the crowd, and signified our eagerness to proceed. We now left the tent, and, accompanied by the whole population of the village, followed the chief to the southeastern extremity of the island, nor far from the bay where our vessel lay at anchor. We waited here for about an hour, until the four canoes were brought around by some of the savages to our station. The whole of our party then getting into one of them, we were paddled along the edge of the reef before mentioned, and of another still farther out, where we saw a far greater quantity of *biche de mer* than the oldest seamen among us had ever seen in those groups of the lower latitudes most celebrated for this article of commerce. We stayed near these reefs only long enough to satisfy ourselves that we could easily load a dozen vessels with the animal if necessary, when we were taken alongside the schooner, and parted with Too-wit, after obtaining from him a promise that he would bring us, in the course of twenty-four hours, as many of the canvass-back ducks and Gallipago tortoises as his canoes would hold. In the whole of this adventure we saw nothing in the demeanour of the natives calculated to create suspicion, with the single exception of the systematic manner in which their party was strengthened during our route from the schooner to the village.

CHAPTER XX

The chief was as good as his word, and we were soon plentifully supplied with fresh provisions. We found the tortoises as fine as we had ever seen, and the ducks surpassed our best species of wild fowl, being exceedingly tender, juicy, and well-flavoured. Besides these, the savages brought us, upon our making them comprehend our wishes, a vast quantity of brown celery and scurvy grass, with a canoe-load of fresh fish and some dried. The celery was a treat indeed, and the scurvy grass proved of incalculable benefit in restoring those of our men who had shown symptoms of disease. In a very short time we had not a single person on the

sick-list. We had also plenty of other kinds of fresh provisions, among which may be mentioned a species of shellfish resembling the mussel in shape, but with the taste of an oyster. Shrimps, too, and prawns were abundant, and albatross and other birds' eggs with dark shells. We took in, too, a plentiful stock of the flesh of the hog which I have mentioned before. Most of the men found it a palatable food, but I thought it fishy and otherwise disagreeable. In return for these good things we presented the natives with blue beads, brass trinkets, nails, knives, and pieces of red cloth, they being fully delighted in the exchange. We established a regular market on shore, just under the guns of the schooner, where our barterings were carried on with every appearance of good faith, and a degree of order which their conduct at the village of *Klock-klock* had not led us to expect from the savages.

Matters went on thus very amicably for several days, during which parties of the natives were frequently on board the schooner, and parties of our men frequently on shore, making long excursions into the interior, and receiving no molestation whatever. Finding the ease with which the vessel might be loaded with *biche de mer*, owing to the friendly disposition of the islanders, and the readiness with which they would render us assistance in collecting it, Captain Guy resolved to enter into negotiations with Too-wit for the erection of suitable houses in which to cure the article, and for the services of himself and tribe in gathering as much as possible, while he himself took advantage of the fine weather to prosecute his voyage to the southward. Upon mentioning this project to the chief he seemed very willing to enter into an agreement. A bargain was accordingly struck, perfectly satisfactory to both parties, by which it was arranged that, after making the necessary preparations, such as laying off the proper grounds, erecting a portion of the buildings, and doing some other work in which the whole of our crew would be required, the schooner should proceed on her route, leaving three of her men on the island to superintend the fulfilment of the project, and instruct the natives in drying the *biche de mer*. In regard to terms, these were made to depend upon the exertions of the savages in our absence. They were to receive a stipulated quantity of blue beads, knives, red cloth, and so forth, for every certain number of piculs of the *biche de mer* which should be ready on our return.

A description of the nature of this important article of commerce, and the method of preparing it, may prove of some interest to my readers, and I can find no more suitable place than this for introducing an account of it. The following comprehensive notice of the substance is taken from a modern history of a voyage to the South Seas.

"It is that *mollusca* from the Indian Seas which is known to commerce by the French name *bouche de mer* (a nice morsel from the sea). If I am not much mistaken, the celebrated Cuvier calls it *gasteropeda pulmonifera*. It is abundantly gathered in the coasts of the Pacific islands,

and gathered especially for the Chinese market, where it commands a great price, perhaps as much as their much-talked-of edible birds' nests, which are properly made up of the gelatinous matter picked up by a species of swallow from the body of these molluscæ. They have no shell, no legs, nor any prominent part, except an *absorbing* and an *excretory*, opposite organs; but, by their elastic wings, like caterpillars or worms, they creep in shallow waters, in which, when low, they can be seen by a kind of swallow, the sharp bill of which, inserted in the soft animal, draws a gummy and filamentous substance, which, by drying, can be wrought into the solid walls of their nest. Hence the name of *gasteropeda pulmonifera*.

"This mollusca is oblong, and of different sizes, from three to eighteen inches in length; and I have seen a few that were not less than two feet long. They were nearly round, a little flattish on one side, which lies next to the bottom of the sea; and they are from one to eight inches thick. They crawl up into shallow water at particular seasons of the year, probably for the purpose of gendering, as we often find them in pairs. It is when the sun has the most power on the water, rendering it tepid, that they approach the shore; and they often go up into places so shallow that, on the tide's receding, they are left dry, exposed to the heat of the sun. But they do not bring forth their young in shallow water, as we never see any of their progeny, and full-grown ones are always observed coming in from deep water. They feed principally on that class of zoophytes which produce the coral.

"The *biche de mer* is generally taken in three or four feet of water; after which they are brought on shore, and split at one end with a knife, the incision being one inch or more, according to the size of the mollusca. Through this opening the entrails are forced out by pressure, and they are much like those of any other small tenant of the deep. The article is then washed, and afterward boiled to a certain degree, which must not be too much or too little. They are then buried in the ground for four hours, then boiled again for a short time, after which they are dried, either by the fire or the sun. Those cured by the sun are worth the most; but where one picul (133½ lbs.) can be cured that way, I can cure thirty piculs by the fire. When once properly cured, they can be kept in a dry place for two or three years without any risk; but they should be examined once in every few months, say four times a year, to see if any dampness is likely to affect them.

"The Chinese, as before stated, consider *biche de mer* a very great luxury, believing that it wonderfully strengthens and nourishes the system, and renews the exhausted system of the immoderate voluptuary. The first quality commands a high price in Canton, being worth ninety dollars a picul; the second quality, seventy-five dollars; the third, fifty dollars; the fourth, thirty dollars; the fifth, twenty dollars; the sixth, twelve dollars; the seventh, eight dollars; and the eighth, four dollars; small

cargoes, however, will often bring more in Manilla, Singapore, and Batavia."

An agreement having been thus entered into, we proceeded immediately to land everything necessary for preparing the buildings and clearing the ground. A large flat space near the eastern shore of the bay was selected, where there was plenty of both wood and water, and within a convenient distance of the principal reefs on which the *biche de mer* was to be procured. We now all set to work in good earnest, and soon, to the great astonishment of the savages, had felled a sufficient number of trees for our purpose, getting them quickly in order for the framework of the houses, which in two or three days were so far under way that we could safely trust the rest of the work to the three men whom we intended to leave behind. These were John Carson, Alfred Harris, — Peterson (all natives of London, I believe), who volunteered their services in this respect.

By the last of the month we had everything in readiness for departure. We had agreed, however, to pay a formal visit of leave-taking to the village, and Too-wit insisted so pertinaciously upon our keeping the promise that we did not think it advisable to run the risk of offending him by a final refusal. I believe that not one of us had at this time the slightest suspicion of the good faith of the savages. They had uniformly behaved with the greatest decorum, aiding us with alacrity in our work, offering us their commodities, frequently without price, and never, in any instance, pilfering a single article, although the high value they set upon the goods we had with us was evident by the extravagant demonstrations of joy always manifested upon our making them a present. The women especially were most obliging in every respect, and, upon the whole, we should have been the most suspicious of human beings had we entertained a single thought of perfidy on the part of a people who treated us so well. A very short while sufficed to prove that this apparent kindness of disposition was only the result of a deeply laid plan for our destruction, and that the islanders for whom we entertained such inordinate feelings of esteem, were among the most barbarous, subtle, and bloodthirsty wretches that ever contaminated the face of the globe.

It was on the first of February that we went on shore for the purpose of visiting the village. Although, as said before, we entertained not the slightest suspicion, still no proper precaution was neglected. Six men were left in the schooner, with instructions to permit none of the savages to approach the vessel during our absence, under any pretence whatever, and to remain constantly on deck. The boarding-nettings were up, the guns double-shotted with grape and canister, and the swivels loaded with canisters of musket-balls. She lay, with her anchor apeak, about a mile from the shore, and no canoe could approach her in any direction without being distinctly seen and exposed to the full fire of our swivels immediately.

The six men being left on board, our shore-party consisted of thirty-two persons in all. We were armed to the teeth, having with us muskets, pistols, and cutlasses; besides, each had a long kind of seaman's knife, somewhat resembling the bowie knife now so much used throughout our western and southern country. A hundred of the black skin warriors met us at the landing for the purpose of accompanying us on our way. We noticed, however, with some surprise, that they were now entirely without arms; and, upon questioning Too-wit in relation to this circumstance, he merely answered that *Mattee non we pa pa si* — meaning that there was no need of arms where all were brothers. We took this in good part, and proceeded.

We had passed the spring and rivulet of which I before spoke, and were now entering upon a narrow gorge leading through the chain of soapstone hills among which the village was situated. This gorge was very rocky and uneven, so much so that it was with no little difficulty we scrambled through it on our first visit to Klock-klock. The whole length of the ravine might have been a mile and a half, or probably two miles. It wound in every possible direction through the hills (having apparently formed, at some remote period, the bed of a torrent), in no instance proceeding more than twenty yards without an abrupt turn. The sides of this dell would have averaged, I am sure, seventy or eighty feet in perpendicular altitude throughout the whole of their extent, and in some portions they arose to an astonishing height, overshadowing the pass so completely that but little of the light of day could penetrate. The general width was about forty feet, and occasionally it diminished so as not to allow the passage of more than five or six persons abreast. In short, there could be no place in the world better adapted for the consummation of an ambuscade, and it was no more than natural that we should look carefully to our arms as we entered upon it. When I now think of our egregious folly, the chief subject of astonishment seems to be, that we should have ever ventured, under any circumstances, so completely into the power of unknown savages as to permit them to march both before and behind us in our progress through this ravine. Yet such was the order we blindly took up, trusting foolishly to the force of our party, the unarmed condition of Too-wit and his men, the certain efficacy of our fire-arms (whose effect was yet a secret to the natives), and, more than all, to the long-sustained pretension of friendship kept up by these infamous wretches. Five or six of them went on before, as if to lead the way, ostentatiously busying themselves in removing the larger stones and rubbish from the path. Next came our own party. We walked closely together, taking care only to prevent separation. Behind followed the main body of the savages, observing unusual order and decorum.

Dirk Peters, a man named Wilson Allen, and myself were on the right of our companions, examining, as we went along, the singular stratification of the precipice which overhung us. A fissure in the soft rock at-

tracted our attention. It was about wide enough for one person to enter without squeezing, and extended back into the hill some eighteen or twenty feet in a straight course, sloping afterward to the left. The height of the opening, as far as we could see into it from the main gorge, was perhaps sixty or seventy feet. There were one or two stunted shrubs growing from the crevices, bearing a species of filbert which I felt some curiosity to examine, and pushed in briskly for that purpose, gathering five or six of the nuts at a grasp, and then hastily retreating. As I turned, I found that Peters and Allen had followed me. I desired them to go back, as there was not room for two persons to pass, saying they should have some of my nuts. They accordingly turned, and were scrambling back, Allen being close to the mouth of the fissure, when I was suddenly aware of a concussion resembling nothing I had ever before experienced, and which impressed me with a vague conception, if indeed I then thought of anything, that the whole foundations of the solid globe were suddenly rent asunder, and that the day of universal dissolution was at hand.

CHAPTER XXI

As soon as I could collect my scattered senses, I found myself nearly suffocated, and grovelling in utter darkness among a quantity of loose earth, which was also falling upon me heavily in every direction, threatening to bury me entirely. Horribly alarmed at this idea, I struggled to gain my feet, and at last succeeded. I then remained motionless for some moments, endeavouring to conceive what had happened to me, and where I was. Presently I heard a deep groan just at my ear, and afterward the smothered voice of Peters calling to me for aid in the name of God. I scrambled one or two paces forward, when I fell directly over the head and shoulders of my companion, who, I soon discovered, was buried in a loose mass of earth as far as his middle, and struggling desperately to free himself from the pressure. I tore the dirt from around him with all the energy I could command, and at length succeeded in getting him out.

As soon as we sufficiently recovered from our fright and surprise to be capable of conversing rationally, we both came to the conclusion that the walls of the fissure in which we had ventured had, by some convulsion of nature, or probably from their own weight, caved in overhead, and that we were consequently lost for ever, being thus entombed alive. For a long time we gave up supinely to the most intense agony and despair, such as cannot be adequately imagined by those who have never been in a similar position. I firmly believed that no incident ever occurring in the course of human events is more adapted to inspire the supremacy of mental and bodily distress than a case like our own, of living inhumation. The blackness of darkness which envelops the victim, the terrific oppression of lungs, the stifling fumes from the damp earth, unite with the ghastly considerations that we are beyond the remotest

confines of hope, and that such is the allotted portion of *the dead*, to carry into the human heart a degree of appalling awe and horror not to be tolerated — never to be conceived.

At length Peters proposed that we should endeavour to ascertain precisely the extent of our calamity, and grope about our prison; it being barely possible, he observed, that some opening might yet be left us for escape. I caught eagerly at this hope, and, arousing myself to exertion, attempted to force my way through the loose earth. Hardly had I advanced a single step before a glimmer of light became perceptible, enough to convince me that, at all events, we should not immediately perish for want of air. We now took some degree of heart, and encouraged each other to hope for the best. Having scrambled over a bank of rubbish which impeded our farther progress in the direction of the light, we found less difficulty in advancing and also experienced some relief from the excessive oppression of lungs which had tormented us. Presently we were enabled to obtain a glimpse of the objects around, and discovered that we were near the extremity of the straight portion of the fissure, where it made a turn to the left. A few struggles more, and we reached the bend, when to our inexpressible joy, there appeared a long seam or crack extending upward a vast distance, generally at an angle of about forty-five degrees, although sometimes much more precipitous. We could not see through the whole extent of this opening; but, as a good deal of light came down it, we had little doubt of finding at the top of it (if we could by any means reach the top) a clear passage into the open air.

I now called to mind that three of us had entered the fissure from the main gorge, and that our companion, Allen, was still missing; we determined at once to retrace our steps and look for him. After a long search, and much danger from the farther caving in of the earth above us, Peters at length cried out to me that he had hold of our companion's foot, and that his whole body was deeply buried beneath the rubbish beyond the possibility of extricating him. I soon found that what he said was too true, and that, of course, life had been long extinct. With sorrowful hearts, therefore, we left the corpse to its fate, and again made our way to the bend.

The breadth of the seam was barely sufficient to admit us, and, after one or two ineffectual efforts at getting up, we began once more to despair. I have before said that the chain of hills through which ran the main gorge was composed of a species of soft rock resembling soapstone. The sides of the cleft we were now attempting to ascend were of the same material, and so excessively slippery, being wet, that we could get but little foothold upon them even in their least precipitous parts; in some places, where the ascent was nearly perpendicular, the difficulty was, of course, much aggravated; and, indeed, for some time we thought insurmountable. We took courage, however, from despair; and what, by

dint of cutting steps in the soft stone with our bowie knives, and swinging at the risk of our lives, to small projecting points of a harder species of slaty rock which now and then protruded from the general mass, we at length reached a natural platform, from which was perceptible a patch of blue sky, at the extremity of a thickly-wooded ravine. Looking back now, with somewhat more leisure, at the passage through which we had thus far proceeded, we clearly saw from the appearance of its sides, that it was of late formation, and we concluded that the concussion, whatever it was, which had so unexpectedly overwhelmed us, had also, at the same moment, laid open this path for escape. Being quite exhausted with exertion, and indeed, so weak that we were scarcely able to stand or articulate, Peters now proposed that we should endeavour to bring our companions to the rescue by firing the pistols which still remained in our girdles — the muskets as well as cutlasses had been lost among the loose earth at the bottom of the chasm. Subsequent events proved that, had we fired, we should have sorely repented it, but luckily a half suspicion of foul play had by this time arisen in my mind, and we forbore to let the savages know of our whereabouts.

After having reposed for about an hour, we pushed on slowly up the ravine, and had gone no great way before we heard a succession of tremendous yells. At length we reached what might be called the surface of the ground; for our path hitherto, since leaving the platform, had lain beneath an archway of high rock and foliage, at a vast distance overhead. With great caution we stole to a narrow opening, through which we had a clear sight of the surrounding country, when the whole dreadful secret of the concussion broke upon us in one moment and at one view.

The spot from which we looked was not far from the summit of the highest peak in the range of the soapstone hills. The gorge in which our party of thirty-two had entered ran within fifty feet to the left of us. But, for at least one hundred yards, the channel or bed of this gorge was entirely filled up with the chaotic ruins of more than a million tons of earth and stone that had been artificially tumbled within it. The means by which the vast mass had been precipitated were not more simple than evident, for sure traces of the murderous work were yet remaining. In several spots along the top of the eastern side of the gorge (we were now on the western) might be seen stakes of wood driven into the earth. In these spots the earth had not given way; but throughout the whole extent of the face of the precipice from which the mass *had* fallen, it was clear, from marks left in the soil resembling those made by the drill of the rock blaster, that stakes similar to those we saw standing had been inserted, at not more than a yard apart, for the length of perhaps three hundred feet, and ranging at about ten feet back from the edge of the gulf. Strong cords of grape vine were attached to the stakes still remaining on the hill, and it was evident that such cords had also been attached to each of the other stakes. I have already spoken of the singular strati-

fication of these soapstone hills; and the description just given of the narrow and deep fissure through which we effected our escape from inhumation will afford a further conception of its nature. This was such that almost every natural convulsion would be sure to split the soil into perpendicular layers or ridges running parallel with one another; and a very moderate exertion of art would be sufficient for effecting the same purpose. Of this stratification the savages had availed themselves to accomplish their treacherous ends. There can be no doubt that, by the continuous line of stakes, a partial rupture of the soil had been brought about, probably to the depth of one or two feet, when by means of a savage pulling at the end of each of the cords (these cords being attached to the tops of the stakes, and extending back from the edge of the cliff), a vast leverage power was obtained, capable of hurling the whole face of the hill, upon a given signal, into the bosom of the abyss below. The fate of our poor companions was no longer a matter of uncertainty. We alone had escaped from the tempest of that overwhelming destruction. We were the only living white men upon the island.

CHAPTER XXII

Our situation, as it now appeared, was scarcely less dreadful than when we had conceived ourselves entombed forever. We saw before us no prospect but that of being put to death by the savages, or of dragging out a miserable existence in captivity among them. We might, to be sure, conceal ourselves for a time from their observation among the fastnesses of the hills, and, as a final resort, in the chasm from which we had just issued; but we must either perish in the long polar winter through cold and famine, or be ultimately discovered in our efforts to obtain relief.

The whole country around us seemed to be swarming with savages, crowds of whom, we now perceived, had come over from the islands to the southward on flat rafts, doubtless with a view of lending their aid in the capture and plunder of the *Jane*. The vessel still lay calmly at anchor in the bay, those on board being apparently quite unconscious of any danger awaiting them. How we longed at that moment to be with them! either to aid in effecting their escape, or to perish with them in attempting a defence. We saw no chance even of warning them of their danger without bringing immediate destruction upon our own heads, with but a remote hope of benefit to them. A pistol fired might suffice to apprise them that something wrong had occurred; but the report could not possibly inform them that their only prospect of safety lay in getting out of the harbour forthwith — nor tell them no principles of honour now bound them to remain, that their companions were no longer among the living. Upon hearing the discharge they could not be more thoroughly prepared to meet the foe, who were now getting ready to attack, than they already were, and always had been. No good, there-

fore, and infinite harm, would result from our firing, and after mature deliberation, we forbore.

Our next thought was to attempt to rush toward the vessel, to seize one of the four canoes which lay at the head of the bay, and endeavour to force a passage on board. But the utter impossibility of succeeding in this desperate task soon became evident. The country, as I said before, was literally swarming with the natives, skulking among the bushes and recesses of the hills, so as not to be observed from the schooner. In our immediate vicinity especially, and blockading the sole path by which we could hope to attain the shore at the proper point were stationed the whole party of the black skin warriors, with Too-wit at their head, and apparently only waiting for some re-enforcement to commence his onset upon the Jane. The canoes, too, which lay at the head of the bay, were manned with savages, unarmed, it is true, but who undoubtedly had arms within reach. We were forced, therefore, however unwillingly, to remain in our place of concealment, mere spectators of the conflict which presently ensued.

In about half an hour we saw some sixty or seventy rafts, or flatboats, with outriggers, filled with savages, and coming round the southern bight of the harbor. They appeared to have no arms except short clubs, and stones which lay in the bottom of the rafts. Immediately afterward another detachment, still larger, appeared in an opposite direction, and with similar weapons. The four canoes, too, were now quickly filled with natives, starting up from the bushes at the head of the bay, and put off swiftly to join the other parties. Thus, in less time than I have taken to tell it, and as if by magic, the Jane saw herself surrounded by an immense multitude of desperadoes evidently bent upon capturing her at all hazards.

That they would succeed in so doing could not be doubted for an instant. The six men left in the vessel, however resolutely they might engage in her defence, were altogether unequal to the proper management of the guns, or in any manner to sustain a contest at such odds. I could hardly imagine that they would make resistance at all, but in this was deceived; for presently I saw them get springs upon the cable, and bring the vessel's starboard broadside to bear upon the canoes, which by this time were within pistol range, the rafts being nearly a quarter of a mile to windward. Owing to some cause unknown, but most probably to the agitation of our poor friends at seeing themselves in so hopeless a situation, the discharge was an entire failure. Not a canoe was hit or a single savage injured, the shots striking short and *ricochéting* over their heads. The only effect produced upon them was astonishment at the unexpected report and smoke, which was so excessive that for some moments I almost thought they would abandon their design entirely, and return to the shore. And this they would most likely have done had our men followed up their broadside by a discharge of small arms, in

which, as the canoes were now so near at hand, they could not have failed in doing some execution, sufficient, at least, to deter this party from a farther advance, until they could have given the rafts also a broad-side. But, in place of this, they left the canoe party to recover from their panic, and, by looking about them, to see that no injury had been sustained, while they flew to the larboard to get ready for the rafts.

The discharge to larboard produced the most terrible effect. The star and double-headed shot of the large guns cut seven or eight of the rafts completely asunder, and killed, perhaps, thirty or forty of the savages outright, while a hundred of them, at least, were thrown into the water, the most of them dreadfully wounded. The remainder, frightened out of their senses, commenced at once a precipitate retreat, not even waiting to pick up their maimed companions, who were swimming about in every direction, screaming and yelling for aid. This great success, however, came too late for the salvation of our devoted people. The canoe party were already on board the schooner to the number of more than a hundred and fifty, the most of them having succeeded in scrambling up the chains and over the boarding-netting even before the matches had been applied to the larboard guns. Nothing now could withstand their brute rage. Our men were borne down at once, overwhelmed, trodden under foot, and absolutely torn to pieces in an instant.

Seeing this, the savages on the rafts got the better of their fears, and came up in shoals to the plunder. In five minutes the *Jane* was a pitiable scene indeed of havoc and tumultuous outrage. The decks were split open and ripped up; the cordage, sails, and everything movable on deck demolished as if by magic; while, by dint of pushing at the stern, towing with the canoes, and hauling at the sides, as they swam in thousands around the vessel, the wretches finally forced her on shore (the cable having been slipped), and delivered her over to the good offices of Too-wit, who, during the whole of the engagement, had maintained, like a skilful general, his post of security and reconnaissance among the hills, but, now that the victory was completed to his satisfaction, condescended to scamper down with his warriors of the black skin, and become a partaker in the spoils.

Too-wit's descent left us at liberty to quit our hiding place and reconnoitre the hill in the vicinity of the chasm. At about fifty yards from the mouth of it we saw a small spring of water, at which we slaked the burning thirst that now consumed us. Not far from the spring we discovered several of the filbert-bushes which I mentioned before. Upon tasting the nuts we found them palatable, and very nearly resembling in flavour the common English filbert. We collected our hats full immediately, deposited them within the ravine, and returned for more. While we were busily employed in gathering these, a rustling in the bushes alarmed us, and we were upon the point of stealing back to our covert, when a large black bird of the bittern species strugglingly and slowly arose above the

shrubs. I was so much startled that I could do nothing, but Peters had sufficient presence of mind to run up to it before it could make its escape, and seize it by the neck. Its struggles and screams were tremendous, and we had thoughts of letting it go, lest the noise should alarm some of the savages who might be still lurking in the neighbourhood. A stab with a bowie knife, however, at length brought it to the ground, and we dragged it into the ravine, congratulating ourselves that, at all events, we had thus obtained a supply of food enough to last us for a week.

We now went out again to look about us, and ventured a considerable distance down the southern declivity of the hill, but met with nothing else which could serve us for food. We therefore collected a quantity of dry wood and returned, seeing one or two large parties of the natives on their way to the village, laden with the plunder of the vessel, and who, we were apprehensive, might discover us in passing beneath the hill.

Our next care was to render our place of concealment as secure as possible, and with this object, we arranged some brushwood over the aperture which I have before spoken of as the one through which we saw the patch of blue sky, on reaching the platform from the interior of the chasm. We left only a very small opening just wide enough to admit of our seeing the bay, without the risk of being discovered from below. Having done this, we congratulated ourselves upon the security of the position; for we were now completely excluded from observation, as long as we chose to remain within the ravine itself, and not venture out upon the hill. We could perceive no traces of the savages having ever been within this hollow; but, indeed, when we came to reflect upon the probability that the fissure through which we attained it had been only just now created by the fall of the cliff opposite, and that no other way of attaining it could be perceived, we were not so much rejoiced at the thought of being secure from molestation as fearful lest there should be absolutely no means left us for descent. We resolved to explore the summit of the hill thoroughly, when a good opportunity should offer. In the meantime we watched the motions of the savages through our loophole.

They had already made a complete wreck of the vessel, and were now preparing to set her on fire. In a little while we saw the smoke ascending in huge volumes from her main hatchway, and, shortly afterward, a dense mass of flame burst up from the fore-castle. The rigging, masts and what remained of the sails caught immediately, and the fire spread rapidly along the decks. Still a great many of the savages retained their stations about her, hammering with large stones, axes, and cannon balls at the bolts and other iron and copper work. On the beach, and in canoes and rafts, there were not less, altogether, in the immediate vicinity of the schooner, than ten thousand natives, besides the shoals of them who, laden with booty, were making their way inland and over to the neighbouring islands. We now anticipated a catastrophe, and were not

disappointed. First of all there came a smart shock (which we felt as distinctly where we were as if we had been slightly galvanized), but unattended with any visible signs of an explosion. The savages were evidently startled, and paused for an instant from their labours and yellings. They were upon the point of recommencing, when suddenly a mass of smoke puffed up from the decks, resembling a black and heavy thunder-cloud — then, as if from its bowels, arose a tall stream of vivid fire to the height, apparently, of a quarter of a mile — then there came a sudden circular expansion of the flame — then the whole atmosphere was magically crowded, in a single instant, with a wild chaos of wood, and metal, and human limbs — and, lastly, came the concussion in its fullest fury, which hurled us impetuously from our feet, while the hills echoed and re-echoed the tumult, and a dense shower of the minutest fragments of the ruins tumbled headlong in every direction around us.

The havoc among the savages far exceeded our utmost expectation, and they had now, indeed, reaped the full and perfect fruits of their treachery. Perhaps a thousand perished by the explosion, while at least an equal number were desperately mangled. The whole surface of the bay was literally strewn with the struggling and drowning wretches, and on shore matters were even worse. They seemed utterly appalled by the suddenness and completeness of their discomfiture, and made no efforts at assisting one another. At length we observed a total change in their demeanour. From absolute stupor, they appeared to be, all at once, aroused to the highest pitch of excitement, and rushed wildly about, going to and from a certain point on the beach, with the strangest expressions of mingled horror, rage, and intense curiosity depicted on their countenances, and shouting, at the top of their voices, "*Tekeli-li! Tekeli-li!*"

Presently we saw a large body go off into the hills, whence they returned in a short time, carrying stakes of wood. These they brought to the station where the crowd was the thickest, which now separated so as to afford us a view of the object of all this excitement. We perceived something white lying upon the ground, but could not immediately make out what it was. At length we saw that it was the carcass of the strange animal with the scarlet teeth and claws which the schooner had picked up at sea on the eighteenth of January. Captain Guy had had the body preserved for the purpose of stuffing the skin and taking it to England. I remember he had given some directions about it just before our making the island, and it had been brought into the cabin and stowed away in one of the lockers. It had now been thrown on shore by the explosion; but why it had occasioned so much concern among the savages was more than we could comprehend. Although they crowded around the carcass at a little distance, none of them seemed willing to approach it closely. By-and-by the men with the stakes drove them in a

circle around it, and no sooner was this arrangement completed, than the whole of the vast assemblage rushed into the interior of the island, with loud screams of "*Tekeli-li! Tekeli-li!*"

CHAPTER XXIII

During the six or seven days immediately following we remained in our hiding-place upon the hill, going out only occasionally, and then with the greatest precaution, for water and filberts. We had made a kind of penthouse on the platform, furnishing it with a bed of dry leaves, and placing in it three large flat stones, which served us for both fireplace and table. We kindled a fire without difficulty by rubbing two pieces of dry wood together, the one soft, the other hard. The bird we had taken in such good season proved excellent eating, although somewhat tough. It was not an oceanic fowl, but a species of bittern, with jet black and grizzly plumage, and diminutive wings in proportion to its bulk. We afterward saw three of the same kind in the vicinity of the ravine, apparently seeking for the one we had captured; but, as they never alighted, we had no opportunity of catching them.

As long as this fowl lasted we suffered nothing from our situation, but it was now entirely consumed, and it became absolutely necessary that we should look out for provision. The filberts would not satisfy the cravings of hunger, afflicting us, too, with severe gripings of the bowels, and, if freely indulged in, with violent headache. We had seen several large tortoises near the seashore to the eastward of the hill, and perceived they might be easily taken, if we could get at them without the observation of the natives. It was resolved, therefore, to make an attempt at descending.

We commenced by going down the southern declivity, which seemed to offer the fewest difficulties, but had not proceeded a hundred yards before (as we had anticipated from appearances on the hilltop) our progress was entirely arrested by a branch of the gorge in which our companions had perished. We now passed along the edge of this for about a quarter of a mile, when we were again stopped by a precipice of immense depth, and, not being able to make our way along the brink of it, we were forced to retrace our steps by the main ravine.

We now pushed over to the eastward, but with precisely similar fortune. After an hour's scramble, at the risk of breaking our necks, we discovered that we had merely descended into a vast pit of black granite, with fine dust at the bottom, and whence the only egress was by the rugged path in which we had come down. Toiling again up this path, we now tried the northern edge of the hill. Here we were obliged to use the greatest possible caution in our manœuvres, as the least indiscretion would expose us to the full view of the savages in the village. We crawled along, therefore, on our hands and knees, and, occasionally, were even forced to throw ourselves at full length, dragging our bodies along by

means of the shrubbery. In this careful manner we had proceeded but a little way, when we arrived at a chasm far deeper than any we had yet seen, and leading directly into the main gorge. Thus our fears were fully confirmed, and we found ourselves cut off entirely from access to the world below. Thoroughly exhausted by our exertions, we made the best of our way back to the platform, and throwing ourselves upon the bed of leaves, slept sweetly and soundly for some hours.

For several days after this fruitless search we were occupied in exploring every part of the summit of the hill, in order to inform ourselves of its actual resources. We found that it would afford us no food, with the exception of the unwholesome filberts, and a rank species of scurvy grass, which grew in a little patch of not more than four rods square, and would be soon exhausted. On the fifteenth of February, as near as I can remember, there was not a blade of this left, and the nuts were growing scarce; our situation, therefore, could hardly be more lamentable.* On the sixteenth we again went round the walls of our prison, in hope of finding some avenue of escape; but to no purpose. We also descended the chasm in which we had been overwhelmed, with the faint expectation of discovering, through this channel, some opening to the main ravine. Here, too, we were disappointed, although we found and brought up with us a musket.

On the seventeenth we set out with the determination of examining more thoroughly the chasm of black granite into which we had made our way in the first search. We remembered that one of the fissures in the sides of this pit had been but partially looked into, and we were anxious to explore it, although with no expectation of discovering here any opening.

We found no great difficulty in reaching the bottom of the hollow as before, and were now sufficiently calm to survey it with some attention. It was, indeed, one of the most singular-looking places imaginable, and we could scarcely bring ourselves to believe it altogether the work of nature. The pit, from its eastern to its western extremity, was about five hundred yards in length, when all its windings were threaded; the distance from east to west in a straight line not being more (I should suppose, having no means of accurate examination) than forty or fifty yards. Upon first descending into the chasm, that is to say, for a hundred feet downward from the summit of the hill, the sides of the abyss bore little resemblance to each other, and, apparently, had at no time been connected, the one surface being of the soapstone, and the other of marl, granulated with some metallic matter. The average breadth or interval between the two cliffs was probably here sixty feet, but there seemed to be no regularity of formation. Passing down, however, beyond the limit spoken of, the interval rapidly contracted, and the sides began to run

* This day was rendered remarkable by our observing in the south several huge wreaths of the grayish vapour I have spoken of.

parallel, although, for some distance farther, they were still dissimilar in their material and form of surface. Upon arriving within fifty feet of the bottom, a perfect regularity commenced. The sides were now entirely uniform in substance, in colour, and in lateral direction, the material being a very black and shining granite, and the distance between the two sides, at all points facing each other, exactly twenty yards. The precise formation of the chasm will be best understood by means of a delineation taken upon the spot; for I had luckily with me a pocketbook and pencil, which I preserved with great care through a long series of subsequent adventure, and to which I am indebted for memoranda of many subjects which would otherwise have been crowded from my remembrance.



FIG. 1.



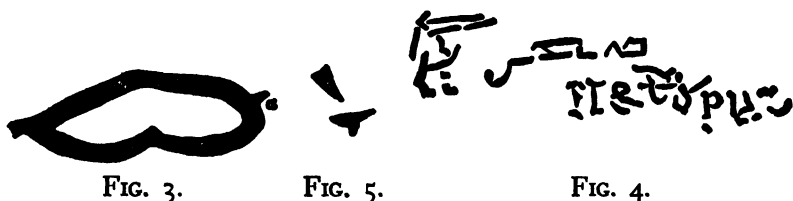
FIG. 2.

This figure (see fig. 1) gives the general outlines of the chasm, without the minor cavities in the sides, of which there were several, each cavity having a corresponding protuberance opposite. The bottom of the gulf was covered to the depth of three or four inches with a powder almost impalpable, beneath which we found a continuation of the black granite. To the right, at the lower extremity, will be noticed the appearance of a small opening; this is the fissure alluded to above, and to examine which more minutely than before was the object of our second visit. We now pushed into it with vigor, cutting away a quantity of brambles which impeded us, and removing a vast heap of sharp flints somewhat resembling arrowheads in shape. We were encouraged to persevere, however, by perceiving some little light proceeding from the farther end. We at length squeezed our way for about thirty feet, and found that the aperture was a low and regularly formed arch, having a bottom of the same impalpable powder as that in the main chasm. A strong light now broke upon us, and, turning a short bend, we found ourselves in another lofty chamber, similar to the one we had left in every respect but longitudinal form. Its general figure is here given. (See fig. 2.)

The total length of this chasm, commencing at the opening *a* and proceeding round the curve *b* to the extremity *d*, is five hundred and fifty yards. At *c* we discovered a small aperture similar to the one through which we had issued from the other chasm, and this was choked up in the same manner with brambles and a quantity of the white arrowhead flints. We forced our way through it, finding it about forty feet long,

and emerged into a third chasm. This, too, was precisely like the first, except in its longitudinal shape, which was thus. (See fig. 3.)

We found the entire length of the third chasm three hundred and twenty yards. At the point *a* was an opening about six feet wide, and extending fifteen feet into the rock, where it terminated in a bed of marl, there being no other chasm beyond, as we had expected. We were about leaving this fissure, into which very little light was admitted, when Peters called my attention to a range of singular-looking indentures in the surface of the marl forming the termination of the *cul-de-sac*. With a very slight exertion of the imagination, the left, or most northern of these indentures might have been taken for the intentional, although rude, representation of a human figure standing erect, with outstretched arm. The rest of them bore also some little resemblance to alphabetical characters, and Peters was willing, at all events, to adopt the idle opinion



that they were really such. I convinced him of his error, finally, by directing his attention to the floor of the fissure, where, among the powder, we picked up, piece by piece, several large flakes of the marl, which had evidently been broken off by some convulsion from the surface where the indentures were found, and which had projecting points exactly fitting the indentures; thus proving them to have been the work of nature. Fig. 4 presents an accurate copy of the whole.

After satisfying ourselves that these singular caverns afforded us no means of escape from our prison, we made our way back, dejected and dispirited, to the summit of the hill. Nothing worth mentioning occurred during the next twenty-four hours, except that, in examining the ground to the eastward of the third chasm, we found two triangular holes of great depth, and also with black granite sides. Into these holes we did not think it worth while to attempt descending, as they had the appearance of mere natural wells, without outlet. They were each about twenty yards in circumference, and their shape, as well as relative position in regard to the third chasm, is shown in figure 5.

CHAPTER XXIV

On the twentieth of the month, finding it altogether impossible to subsist any longer upon the filberts, the use of which occasioned us the most excruciating torment, we resolved to make a desperate attempt at descending the southern declivity of the hill. The face of the precipice was here of the softest species of soapstone, although nearly perpendicu-

lar throughout its whole extent (a depth of a hundred and fifty feet at the least), and in many places even overarching. After long search we discovered a narrow ledge about twenty feet below the brink of the gulf; upon this Peters contrived to leap, with what assistance I could render him by means of our pocket-handkerchiefs tied together. With somewhat more difficulty I also got down; and we then saw the possibility of descending the whole way by the process in which we had clambered up from the chasm when we had been buried by the fall of the hill — that is, by cutting steps in the face of the soapstone with our knives. The extreme hazard of the attempt can scarcely be conceived; but, as there was no other resource, we determined to undertake it.

Upon the ledge where we stood there grew some filbert bushes; and to one of these we made fast an end of our rope of handkerchiefs. The other end being tied round Peters' waist, I lowered him down over the edge of the precipice until the handkerchiefs were stretched tight. He now proceeded to dig a deep hole in the soapstone (as far in as eight or ten inches), sloping away the rock above to the height of a foot, or thereabout, so as to allow of his driving, with the butt of a pistol, a tolerably strong peg into the levelled surface. I then drew him up for about four feet, when he made a hole similar to the one below, driving in a peg as before and having thus a resting place for both feet and hands. I now unfastened the handkerchiefs from the bush, throwing him the end, which he tied to the peg in the uppermost hole, letting himself down gently to a station about three feet lower than he had yet been — that is, to the full extent of the handkerchiefs. Here he dug another hole, and drove another peg. He then drew himself up, so as to rest his feet in the hole just cut, taking hold with his hands upon the peg in the one above. It was now necessary to untie the handkerchiefs from the topmost peg, with the view of fastening them to the second; and here he found that an error had been committed in cutting the holes at so great a distance apart. However, after one or two unsuccessful and dangerous attempts at reaching the knot (having to hold on with his left hand while he laboured to undo the fastening with his right), he at length cut the string, leaving six inches of it affixed to the peg. Tying the handkerchiefs now to the second peg, he descended to a station below the third, taking care not to go too far down. By these means (means which I should never have conceived of myself, and for which we were indebted altogether to Peters' ingenuity and resolution) my companion finally succeeded, with the occasional aid of projections in the cliff, in reaching the bottom without accident.

It was some time before I could summon sufficient resolution to follow him; but I did at length attempt it. Peters had taken off his shirt before descending, and this, with my own, formed the rope necessary for the adventure. After throwing down the musket found in the chasm, I fastened this rope to the bushes, and let myself down rapidly, striving,

by the vigour of my movements, to banish the trepidation which I could overcome in no other manner. This answered sufficiently well for the first four or five steps; but presently I found my imagination growing terribly excited by thoughts of the vast depths yet to be descended, and the precarious nature of the pegs and soapstone holes which were my only support. It was in vain I endeavoured to banish these reflections, and to keep my eyes steadily bent upon the flat surface of the cliff before me. The more earnestly I struggled *not to think*, the more intensely vivid became my conceptions, and the more horribly distinct. At length arrived that crisis of fancy, so fearful in all similar cases, the crisis in which we begin to anticipate the feelings with which we *shall* fall — to picture to ourselves the sickness, and dizziness, and the last struggle, and the half swoon, and the final bitterness of the rushing and headlong descent. And now I found these fancies creating their own realities, and all imagined horrors crowding upon me in fact. I felt my knees strike violently together, while my fingers were gradually but certainly relaxing their grasp. There was a ringing in my ears, and I said, "This is my knell of death!" And now I was consumed with the irrepressible desire of looking below. I could not, I would not, confine my glances to the cliff; and, with a wild, indefinable emotion, half of horror, half of a relieved oppression, I threw my vision far down into the abyss. For one moment my fingers clutched convulsively upon their hold, while, with the movement, the faintest possible idea of ultimate escape wandered, like a shadow, through my mind — in the next my whole soul was pervaded with a *longing to fall*; a desire, a yearning, a passion utterly uncontrollable. I let go at once my grasp upon the peg, and, turning half round from the precipice, remained tottering for an instant against its naked face. But now there came a spinning of the brain; a shrill-sounding and phantom voice screamed within my ears; a dusky, fiendish, and filmy figure stood immediately beneath me; and, sighing, I sunk down with a bursting heart, and plunged within its arms.

I had swooned, and Peters had caught me as I fell. He had observed my proceedings from his station at the bottom of the cliff; and perceiving my imminent danger, had endeavoured to inspire me with courage by every suggestion he could devise; although my confusion of mind had been so great as to prevent my hearing what he said, or being conscious that he had even spoken to me at all. At length, seeing me totter, he hastened to ascend to my rescue, and arrived just in time for my preservation. Had I fallen with my full weight, the rope of linen would inevitably have snapped, and I should have been precipitated into the abyss; as it was, he contrived to let me down gently, so as to remain suspended without danger until animation returned. This was in about fifteen minutes. On recovery, my trepidation had entirely vanished; I felt a new being, and, with some little further aid from my companion, reached the bottom also in safety.

We now found ourselves not far from the ravine which had proved the tomb of our friends, and to the southward of the spot where the hill had fallen. The place was one of singular wildness, and its aspect brought to my mind the descriptions given by travellers of those dreary regions marking the site of degraded Babylon. Not to speak of the ruins of the disrupted cliff, which formed a chaotic barrier in the vista to the northward, the surface of the ground in every other direction was strewn with huge tumuli, apparently the wreck of some gigantic structures of art; although, in detail, no semblance of art could be detected. Scoria were abundant, and large shapeless blocks of the black granite, intermingled with others of marl,* and both granulated with metal. Of vegetation there were no traces whatsoever throughout the whole of the desolate area within sight. Several immense scorpions were seen, and various reptiles not elsewhere to be found in the high latitudes.

As food was our most immediate object, we resolved to make our way to the seacoast, distant not more than half a mile, with a view of catching turtle, several of which we had observed from our place of concealment on the hill. We had proceeded some hundred yards, threading our route cautiously between the huge rocks and tumuli, when, upon turning a corner, five savages sprung upon us from a small cavern, felling Peters to the ground with a blow from a club. As he fell the whole party rushed upon him to secure their victim, leaving me time to recover from my astonishment. I still had the musket, but the barrel had received so much injury in being thrown from the precipice that I cast it aside as useless, preferring to trust my pistols, which had been carefully preserved in order. With these I advanced upon the assailants, firing one after the other in quick succession. Two savages fell, and one, who was in the act of thrusting a spear into Peters, sprung to his feet without accomplishing his purpose. My companion being thus released, we had no further difficulty. He had his pistols also, but prudently declined using them, confiding in his great personal strength, which far exceeded that of any person I have ever known. Seizing a club from one of the savages who had fallen, he dashed out the brains of the three who remained, killing each instantaneously with a single blow of the weapon, and leaving us completely masters of the field.

So rapidly had these events passed, that we could scarcely believe in their reality, and were standing over the bodies of the dead in a species of stupid contemplation, when we were brought to recollection by the sound of shouts in the distance. It was clear that the savages had been alarmed by the firing, and that we had little chance of avoiding discovery. To regain the cliff, it would be necessary to proceed in the direction of the shouts; and even should we succeed in arriving at its base, we should never be able to ascend it without being seen. Our situation was

* The marl was also black; indeed, we noticed no light-coloured substances of any kind upon the island.

one of the greatest peril, and we were hesitating in which path to commence a flight, when one of the savages whom I had shot, and supposed dead, sprang briskly to his feet, and attempted to make his escape. We overtook him, however, before he had advanced many paces, and were about to put him to death, when Peters suggested that we might derive some benefit from forcing him to accompany us in our attempt to escape. We therefore dragged him with us, making him understand that we would shoot him if he offered resistance. In a few minutes he was perfectly submissive, and ran by our sides as we pushed in among the rocks, making for the seashore.

So far, the irregularities of the ground we had been traversing hid the sea, except at intervals, from our sight, and, when we first had it fairly in view, it was perhaps, two hundred yards distant. As we emerged into the open beach we saw, to our great dismay, an immense crowd of the natives pouring from the village, and from all visible quarters of the island, making toward us with gesticulations of extreme fury, and howling like wild beasts. We were upon the point of turning upon our steps, and trying to secure a retreat among the fastnesses of the rougher ground, when I discovered the bows of two canoes projecting from behind a large rock which ran out into the water. Toward these we now ran with all speed, and, reaching them, found them unguarded, and without any other freight than three of the large Gallipago turtles and the usual supply of paddles for sixty rowers. We instantly took possession of one of them, and, forcing our captive on board, pushed out to sea with all the strength we could command.

We had not made, however, more than fifty yards from the shore before we became sufficiently calm to perceive the great oversight of which we had been guilty in leaving the other canoe in the power of the savages, who, by this time, were not more than twice as far from the beach as ourselves, and were rapidly advancing to the pursuit. No time was now to be lost. Our hope was, at best, a forlorn one, but we had none other. It was very doubtful whether, with the utmost exertion, we could get back in time to anticipate them in taking possession of the canoe; but yet there was a chance that we could. We might save ourselves if we succeeded, while not to make the attempt was to resign ourselves to inevitable butchery.

The canoe was modelled with the bow and stern alike, and, in place of turning it round, we merely changed our position in paddling. As soon as the savages perceived this they redoubled their yells, as well as their speed, and approached with inconceivable rapidity. We pulled, however, with all the energy of desperation, and arrived at the contested point before more than one of the natives had attained it. This man paid dearly for his superior agility, Peters shooting him through the head with a pistol as he approached the shore. The foremost among the rest of his party were probably some twenty or thirty paces distant as we

seized upon the canoe. We at first endeavoured to pull her into the deep water, beyond the reach of the savages, but, finding her too firmly aground, and there being no time to spare, Peters, with one or two heavy strokes from the butt of the musket, succeeded in dashing out a large portion of the bow and of one side. We then pushed off. Two of the natives by this time had got hold of our boat, obstinately refusing to let go, until we were forced to despatch them with our knives. We were now clear off, and making great way out to sea. The main body of the savages, upon reaching the broken canoe, set up the most tremendous yell of rage and disappointment conceivable. In truth, from every thing I could see of these wretches, they appeared to be the most wicked, hypocritical, vindictive, bloodthirsty, and altogether fiendish race of men upon the face of the globe. It is clear we should have had no mercy had we fallen into their hands. They made a mad attempt at following us in the fractured canoe, but, finding it useless, again vented their rage in a series of hideous vociferations, and rushed up into the hills.

We were thus relieved from immediate danger, but our situation was still sufficiently gloomy. We knew that four canoes of the kind we had were at one time in the possession of the savages, and were not aware of the fact (afterward ascertained from our captive) that two of these had been blown to pieces in the explosion of the *Jane Guy*. We calculated, therefore, upon being yet pursued, as soon as our enemies could get round to the bay (distant about three miles) where the boats were usually laid up. Fearing this, we made every exertion to leave the island behind us, and went rapidly through the water, forcing the prisoner to take a paddle. In about half an hour, when we had gained, probably, five or six miles to the southward, a large fleet of the flat-bottomed canoes or rafts were seen to emerge from the bay evidently with the design of pursuit. Presently they put back, despairing to overtake us.

CHAPTER XXV

We now found ourselves in the wide and desolate Antarctic Ocean, in a latitude exceeding eighty-four degrees, in a frail canoe, and with no provision but the three turtles. The long polar winter, too, could not be considered as far distant, and it became necessary that we should deliberate well upon the course to be pursued. There were six or seven islands in sight belonging to the same group, and distant from each other about five or six leagues; but upon neither of these had we any intention to venture. In coming from the northward in the *Jane Guy* we had been gradually leaving behind us the severest regions of ice — this, however little it may be in accordance with the generally received notions respecting the Antarctic, was a fact experience would not permit us to deny. To attempt, therefore, getting back would be folly — especially at so late a period of the season. Only one course seemed to be

left open for hope. We resolved to steer boldly to the southward, where there was at least a probability of discovering lands, and more than a probability of finding a still milder climate.

So far we had found the Antarctic, like the Arctic Ocean, peculiarly free from violent storms or immoderately rough water; but our canoe was, at best, of frail structure, although large, and we set busily to work with a view of rendering her as safe as the limited means in our possession would admit. The body of the boat was of no better material than bark — the bark of a tree unknown. The ribs were of a tough osier, well adapted to the purpose for which it was used. We had fifty feet room from stem to stern, from four to six in breadth, and in depth throughout four feet and a half — the boats thus differing vastly in shape from those of any other inhabitants of the Southern Ocean with whom civilized nations are acquainted. We never did believe them the workmanship of the ignorant islanders who owned them; and some days after this period discovered, by questioning our captive, that they were in fact made by the natives of a group to the southwest of the country where we found them, having fallen accidentally into the hands of our barbarians. What we could do for the security of our boat was very little indeed. Several wide rents were discovered near both ends, and these we contrived to patch up with pieces of woollen jacket. With the help of the superfluous paddles, of which there were a great many, we erected a kind of framework about the bow, so as to break the force of any seas which might threaten to fill us in that quarter. We also set up two paddle-blades for masts, placing them opposite each other, one by each gunwale, thus saving the necessity of a yard. To these masts we attached a sail made of our shirts — doing this with some difficulty, as here we could get no assistance from our prisoner whatever, although he had been willing enough to labour in all the other operations. The sight of the linen seemed to affect him in a very singular manner. He could not be prevailed upon to touch it or go near it, shuddering when we attempted to force him, and shrieking out, "*Tekeli-li!*"

Having completed our arrangements in regard to the security of the canoe, we now set sail to the south southeast for the present, with the view of weathering the most southerly of the group in sight. This being done, we turned the bow full to the southward. The weather could by no means be considered disagreeable. We had a prevailing and very gentle wind from the northward, a smooth sea, and continual daylight. No ice whatever was to be seen; *nor did I ever see one particle of this after leaving the parallel of Bennet's Islet.* Indeed, the temperature of the water was here far too warm for its existence in any quantity. Having killed the largest of our tortoises, and obtained from him not only food but a copious supply of water, we continued on our course, without any incident of moment, for perhaps seven or eight days, during which period we must have proceeded a vast distance to the southward, as the wind

blew constantly with us, and a very strong current set continually in the direction we were pursuing.

*March 1.** — Many unusual phenomena now indicated that we were entering upon a region of novelty and wonder. A high range of light gray vapour appeared constantly in the southern horizon, flaring up occasionally in lofty streaks, now darting from east to west, now from west to east, and again presenting a level and uniform summit — in short, having all the wild variations of the Aurora Borealis. The average height of this vapour, as apparent from our station, was about twenty-five degrees. The temperature of the sea seemed to be increasing momentarily, and there was a very perceptible alteration in its colour.

March 2. — To-day by repeated questioning of our captive, we came to the knowledge of many particulars in regard to the island of the massacre, its inhabitants, and customs — but with these how can I *now* detain the reader? I may say, however, that we learned there were eight islands in the group — that they were governed by a common king, named *Tsalemon* or *Psalemoun*, who resided in one of the smallest of the islands; that the black skins forming the dress of the warriors came from an animal of huge size to be found only in a valley near the court of the king — that the inhabitants of the group fabricated no other boats than the flat-bottomed rafts; the four canoes being all of the kind in their possession, and these having been obtained, by mere accident, from some large island in the southwest — that his own name was Nu-Nu — that he had no knowledge of Bennet's Islet — and that the appellation of the island he had left was *Tsalal*. The commencement of the words *Tsalemon* and *Tsalal* was given with a prolonged hissing sound, which we found it impossible to imitate, even after repeated endeavours, and which was precisely the same with the note of the black bittern we had eaten up on the summit of the hill.

March 3. — The heat of the water was now truly remarkable, and in colour was undergoing a rapid change, being no longer transparent, but of a milky consistency and hue. In our immediate vicinity it was usually smooth, never so rough as to endanger the canoe — but we were frequently surprised at perceiving, to our right and left, at different distances, sudden and extensive agitations of the surface — these, we at length noticed, were always preceded by wild flickerings in the region of vapour to the southward.

March 4. — To-day, with the view of widening our sail, the breeze from the northward dying away perceptibly, I took from my coat-pocket a white handkerchief. Nu-Nu was seated at my elbow, and the linen accidentally flaring in his face, he became violently affected with convulsions.

* For obvious reasons I cannot pretend to strict accuracy in these dates. They are given principally with a view to perspicuity of narration, and as set down in my pencil memorandum.

These were succeeded by drowsiness and stupor, and low murmurings of "*Tekeli-li! Tekeli-li!*"

March 5. — The wind had entirely ceased, but it was evident that we were still hurrying on to the southward, under the influence of a powerful current. And now, indeed, it would seem reasonable that we should experience some alarm at the turn events were taking — but we felt none. The countenance of Peters indicated nothing of this nature, although it wore at times an expression I could not fathom. The polar winter appeared to be coming on — but coming without its terrors. I felt a *numbness* of body and mind — a dreaminess of sensation — but this was all.

March 6. — The gray vapour had now arisen many more degrees above the horizon, and was gradually losing its grayness of tint. The heat of the water was extreme, even unpleasant to the touch, and its milky hue was more evident than ever. To-day a violent agitation of the water occurred very close to the canoe. It was attended, as usual, with a wild flaring up of the vapour at its summit, and a momentary division at its base. A fine white powder, resembling ashes — but certainly not such — fell over the canoe and over a large surface of the water, as the flickering died away among the vapour and the commotion subsided in the sea. Nu-Nu now threw himself on his face in the bottom of the boat, and no persuasions could induce him to arise.

March 7. — This day we questioned Nu-Nu concerning the motives of his countrymen in destroying our companions; but he appeared to be too utterly overcome by terror to afford us any rational reply. He still obstinately lay in the bottom of the boat; and, upon reiterating the questions as to the motive, made use only of idiotic gesticulations, such as raising with his forefinger the upper lip, and displaying the teeth which lay beneath it. These were black. We had never before seen the teeth of an inhabitant of Tsalal.

March 8. — To-day there floated by us one of the white animals whose appearance upon the beach at Tsalal had occasioned so wild a commotion among the savages. I would have picked it up, but there came over me a sudden listlessness, and I forbore. The heat of the water still increased, and the hand could no longer be endured within it. Peters spoke little, and I knew not what to think of his apathy. Nu-Nu breathed, and no more.

March 9. — The whole ashy material fell now continually around us, and in vast quantities. The range of vapour to the southward had arisen prodigiously in the horizon, and began to assume more distinctness of form. I can liken it to nothing but a limitless cataract, rolling silently into the sea from some immense and far-distant rampart in the heaven. The gigantic curtain ranged along the whole extent of the southern horizon. It emitted no sound.

March 21. — A sullen darkness now hovered above us — but from out

the milky depths of the ocean a luminous glare arose, and stole up along the bulwarks of the boat. We were nearly overwhelmed by the white ashy shower which settled upon us and upon the canoe, but melted into the water as it fell. The summit of the cataract was utterly lost in the dimness and the distance. Yet we were evidently approaching it with a hideous velocity. At intervals there were visible in it wide, yawning, but momentary rents, and from out these rents, within which was a chaos of flitting and indistinct images, there came rushing and mighty, but soundless winds, tearing up the enkindled ocean in their course.

March 22. — The darkness had materially increased, relieved only by the glare of the water thrown back from the white curtain before us. Many gigantic and pallidly white birds flew continuously now from beyond the veil, and their scream was the eternal *Tekeli-li!* as they retreated from our vision. Hereupon Nu-Nu stirred in the bottom of the boat; but upon touching him, we found his spirit departed. And now we rushed into the embraces of the cataract, where a chasm threw itself open to receive us. But there arose in our pathway a shrouded human figure, very far larger in its proportions than any dweller among men. And the hue of the skin of the figure was of the perfect whiteness of the snow.

NOTE

The circumstances connected with the late sudden and distressing death of Mr. Pym are already well known to the public through the medium of the daily press. It is feared that the few remaining chapters which were to have completed his narrative, and which were retained by him, while the above were in type, for the purpose of revision, have been irrecoverably lost through the accident by which he perished himself. This, however, may prove not to be the case, and the papers, if ultimately found, will be given to the public.

No means have been left untried to remedy the deficiency. The gentleman whose name is mentioned in the preface, and who, from the statement there made, might be supposed able to fill the vacuum, has declined the task — this for satisfactory reasons connected with the general inaccuracy of the details afforded him, and his disbelief in the entire truth of the latter portions of the narration. Peters, from whom some information might be expected, is still alive, and a resident of Illinois, but cannot be met with at present. He may hereafter be found, and will, no doubt, afford material for a conclusion of Mr. Pym's account.

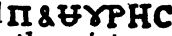
The loss of the two or three final chapters (for there were but two or three) is the more deeply to be regretted, as, it cannot be doubted, they contained matter relative to the Pole itself, or at least to regions in its very near proximity; and as, too, the statements of the author in relation to these regions may shortly be verified or contradicted by means of the governmental expedition now preparing for the Southern Ocean.

On one point in the Narrative some remarks may be well offered; and it would afford the writer of this appendix much pleasure if what he may here observe should have a tendency to throw credit, in any degree, upon

the very singular pages now published. We allude to the chasms found in the island of Tsalal, and to the whole of the figures upon pages 842, 843.

Mr. Pym has given the figures of the chasm without comment, and speaks decidedly of the *indentures* found at the extremity of the most easterly of these chasms as having but a fanciful resemblance to alphabetical characters, and, in short, as being positively *not such*. This assertion is made in a manner so simple, and sustained by a species of demonstration so conclusive (*viz.*, the fitting of the projections of the fragments found among the dust into the indentures upon the wall), that we are forced to believe the writer in earnest; and no reasonable reader should suppose otherwise. But as the facts in relation to *all* the figures are most singular (especially when taken in connexion with statements made in the body of the narrative), it may be as well to say a word or two concerning them all — this, too, the more especially as the facts in question have, beyond doubt, escaped the attention of Mr. Poe.

Figure 1, then figure 2, figure 3, and figure 5, when conjoined with one another in the precise order which the chasms themselves presented, and when deprived of the small lateral branches or arches (which, it will be remembered, served only as means of communication between the main chambers, and were of totally distinct character), constitute an Ethiopian verbal root — the root  “To be shady” — whence all the inflections of shadow or darkness.

In regard to the “left or most northwardly” of the indentures in figure 4, it is more than probable that the opinion of Peters was correct, and that the hieroglyphical appearance was really the work of art, and intended as the representation of a human form. The delineation is before the reader, and he may, or may not, perceive the resemblance suggested; but the rest of the indentures afford strong confirmation of Peters’ idea. The upper range is evidently the Arabic verbal root  “To be white,” whence all the inflections of brilliancy and whiteness. The lower range is not so immediately perspicuous. The characters are somewhat broken and disjointed; nevertheless, it cannot be doubted that, in their perfect state, they formed the full Egyptian word , “The region of the south.” It should be observed that these interpretations confirm the opinion of Peters in regard to the “most northwardly” of the figures. The arm is outstretched towards the south.

Conclusions such as these open a wide field for speculation and exciting conjecture. They should be regarded, perhaps, in connexion with some of the most faintly-detailed incidents of the narrative; although in no visible manner is this chain of connexion complete. Tekeli-lil was the cry of the affrighted natives of Tsalal upon discovering the carcass of the *white* animal picked up at sea. This also was the shuddering exclamation of the captive Tsalalian upon encountering the *white* materials in possession of Mr. Pym. This also was the shriek of the swift-flying, *white*, and gigantic birds which issued from the vapoury *white* curtain of the South. Nothing *white* was to be found at Tsalal, and nothing *otherwise* in the subsequent voyage to the region beyond. It is not impossible that “Tsalal,” the appellation of the island of the chasms, may

be found, upon minute philological scrutiny, to betray either some alliance with the chasms themselves, or some reference to the Ethiopian characters so mysteriously written in their windings.

"I have graven it within the hills, and my vengeance upon the dust within the rock."

V Criticism



Letter to B_____*

It has been said that a good critique on a poem may be written by one who is no poet himself. This, according to *your* idea and *mine* of poetry, I feel to be false — the less poetical the critic, the less just the critique, and the converse. On this account, and because there are but few B——s in the world, I would be as much ashamed of the world's good opinion as proud of your own. Another than yourself might here

* These detached passages form part of the preface to a small volume printed some years ago for private circulation. They have vigor and much originality — but of course we shall not be called upon to endorse all the writer's opinions. — *Ed.*

observe, "Shakespeare is in possession of the world's good opinion, and yet Shakespeare is the greatest of poets. It appears then that as the world judges correctly, why should you be ashamed of their favourable judgment?" The difficulty lies in the interpretation of the word "judgment" or "opinion." The opinion is the world's, truly, but it may be called theirs as a man would call a book his, having bought it; he did not write the book, but it is his; they did not originate the opinion, but it is theirs. A fool, for example, thinks Shakespeare a great poet — yet the fool has never read Shakespeare. But the fool's neighbor, who is a step higher on the Andes of the mind, whose head (that is to say, his more exalted thought) is too far above the fool to be seen or understood, but whose feet (by which I mean his every-day actions) are sufficiently near to be discerned, and by means of which that superiority is ascertained, which *but* for them would never have been discovered — this neighbor asserts that Shakespeare is a great poet — the fool believes him, and it is henceforward his *opinion*. This neighbor's own opinion has, in like manner, been adopted from one above *him*, and so, ascendingly, to a few gifted individuals who kneel around the summit, beholding, face to face, the master spirit who stands upon the pinnacle. . . .

You are aware of the great barrier in the path of an American writer. He is read, if at all, in preference to the combined and established wit of the world. I say established; for it is with literature as with law or empire — an established name is an estate in tenure, or a throne in possession. Besides, one might suppose that books, like their authors, improve by travel — their having crossed the sea is, with us, so great a distinction. Our antiquaries abandon time for distance; our very fops glance from the binding to the bottom of the title-page, where the mystic characters which spell London, Paris, or Genoa, are precisely so many letters of recommendation.

* * * * *

I mentioned just now a vulgar error as regards criticism. I think the notion that no poet can form a correct estimate of his own writings is another. I remarked before that in proportion to the poetical talent would be the justice of a critique upon poetry. Therefore a bad poet would, I grant, make a false critique, and his self-love would infallibly bias his little judgment in his favour; but a poet, who is indeed a poet, could not, I think, fail of making a just critique; whatever should be deducted on the score of self-love might be replaced on account of his intimate acquaintance with the subject; in short, we have more instances of false criticism than of just where one's own writings are the test, simply because we have more bad poets than good. There are, of course, many objections

to what I say: Milton is a great example of the contrary; but his opinion with respect to the *Paradise Regained* is by no means fairly ascertained. By what trivial circumstances men are often led to assert what they do not really believe! Perhaps an inadvertent world has descended to posterity. But, in fact, the *Paradise Regained* is little, if at all, inferior to the *Paradise Lost*, and is only supposed so to be because men do not like epics, whatever they may say to the contrary, and reading those of Milton in their natural order, are too much wearied with the first to derive any pleasure from the second.

I dare say Milton preferred *Comos* to either — if so — justly.

As I am speaking of poetry, it will not be amiss to touch slightly upon the most singular heresy in its modern history — the heresy of what is called, very foolishly, the *Lake School*. Some years ago I might have been induced, by an occasion like the present, to attempt a formal refutation of their doctrine; at present it would be a work of supererogation. The wise must bow to the wisdom of such men as Coleridge and Southey, but being wise, have laughed at poetical theories so prosaically exemplified.

Aristotle, with singular assurance, has declared poetry the most philosophical of all writings — but it required a Wordsworth to pronounce it the most metaphysical. He seems to think that the end of poetry is, or should be, instruction; yet it is a truism that the end of our existence is happiness; if so, the end of every separate part of our existence, everything connected with our existence, should be still happiness. Therefore the end of instruction should be happiness; and happiness is another name for pleasure; — therefore the end of instruction should be pleasure; yet we see the above-mentioned opinion implies precisely the reverse.

To proceed: *ceteris paribus*, he who pleases is of more importance to his fellow-men than he who instructs, since utility is happiness, and pleasure is the end already obtained while instruction is merely the means of obtaining.

I see no reason, then, why our metaphysical poets should plume themselves so much on the utility of their works, unless indeed they refer to instruction with eternity in view; in which case, sincere respect for their piety would not allow me to express my contempt for their judgment; contempt which it would be difficult to conceal, since their writings are professedly to be understood by the few, and it is the many who stand in need of salvation. In such case I should no doubt be tempted to think of the devil in "*Melmoth*," who labours indefatigably, through three octavo volumes, to accomplish the destruction of one or two souls, while any common devil would have demolished one or two thousand.

Against the subtleties which would make poetry a study — not a passion — it becomes the metaphysician to reason — but the poet to protest. Yet Wordsworth and Coleridge are men in years; the one imbued in contemplation from his childhood; the other a giant in intellect and learning. The diffidence, then, with which I venture to dispute their authority would be overwhelming did I not feel, from the bottom of my heart, that learning has little to do with the imagination — intellect with the passions — or age with poetry.

Trifles, like straws, upon the surface flow;
He who would search for pearls must dive below,

are lines which have done much mischief. As regards the greater truths, men oftener err by seeking them at the bottom than at the top; Truth lies in the huge abysses where wisdom is sought — not in the palpable palaces where she is found. The ancients were not always right in hiding the goddess in a well; witness the light which Bacon has thrown upon philosophy; witness the principles of our divine faith — that moral mechanism by which the simplicity of a child may overbalance the wisdom of a man.

We see an instance of Coleridge's liability to err, in his *Biographia Literaria* — professedly his literary life and opinions, but, in fact, a treatise *de omni scibili et quibusdam aliis*. He goes wrong by reason of his very profundity, and of his error we have a natural type in the contemplation of a star. He who regards it directly and intensely sees, it is true, the star, but it is the star without a ray — while he who surveys it less inquisitively is conscious of all for which the star is useful to us below — its brilliancy and its beauty.

As to Wordsworth, I have no faith in him. That he had in youth the feelings of a poet I believe — for there are glimpses of extreme delicacy in his writings — (and delicacy is the poet's own kingdom — his *El Dorado*) — but they have the appearance of a better day recollected; and glimpses, at best, are little evidence of present poetic fire — we know that a few straggling flowers spring up daily in the crevices of the glacier.

He was to blame in wearing away his youth in contemplation with the end of poetizing in his manhood. With the increase of his judgment the light which should make it apparent has faded away. His judgment consequently is too correct. This may not be understood, — but the old Goths of Germany would have understood it, who used to debate matters of importance to their State twice, once when drunk, and once when sober — sober that they might not be deficient in formality — drunk lest they should be destitute of vigour.

The long wordy discussions by which he tries to reason us into admira-

tion of his poetry, speak very little in his favour: they are full of such assertions as this (I have opened one of his volumes at random) — “Of genius the only proof is the act of doing well what is worthy to be done, and what was never done before”; — indeed? then it follows that in doing what is *unworthy* to be done, or what *has* been done before, no genius can be evinced; yet the picking of pockets is an unworthy act, pockets have been picked time immemorial, and Barrington, the pickpocket, in point of genius, would have thought hard of a comparison with William Wordsworth, the poet.

Again — in estimating the merit of certain poems, whether they be Ossian’s or M’Pherson’s, can surely be of little consequence, yet, in order to prove their worthlessness, Mr. W. has expended many pages in the controversy. *Tantæne animis?* Can great minds descend to such absurdity? But worse still: that he may bear down every argument in favour of these poems, he triumphantly drags forward a passage in his abomination with which he expects the reader to sympathise. It is the beginning of the epic poem “Temora.” “The blue waves of Ullin roll in light; the green hills are covered with day; trees shake their dusty heads in the breeze.” And this — this gorgeous, yet simple imagery, where all is alive and panting with immortality — this, William Wordsworth, the author of “Peter Bell,” has *selected* for his contempt. We shall see what better he, in his own person, has to offer. Imprimis:

And now she’s at the pony’s tail,
And now she’s at the pony’s head,
On that side now, and now on this;
And, almost stifled with her bliss,
A few sad tears does Betty shed. . . .
She pats the pony, where or when
She knows not . . . happy Betty Foy!
Oh, Johnny, never mind the doctor!

Secondly:

The dew was falling fast, the — stars began to blink;
I heard a voice: it said — “Drink, pretty creature, drink!”
And, looking o’er the hedge, be — fore me I espied
A snow-white mountain lamb, with a — maiden at its side.
No other sheep was near, — the lamb was all alone,
And by a slender cord was — tether’d to a stone.

Now, we have no doubt this is all true; we *will* believe it, indeed we will, Mr. W. Is it sympathy for the sheep you wish to excite? I love a sheep from the bottom of my heart.

But there *are* occasions, dear B——, there are occasions when even Wordsworth is reasonable. Even Stamboul, it is said, shall have an end, and the most unlucky blunders must come to a conclusion. Here is an extract from his preface: —

“Those who have been accustomed to the phraseology of modern writers, if they persist in reading this book to a conclusion (*impossible!*) will, no doubt, have to struggle with feelings of awkwardness; (ha! ha! ha!) they will look round for poetry (ha! ha! ha! ha!), and will be induced to inquire by what species of courtesy these attempts have been permitted to assume that title.” Ha! ha! ha! ha! ha!

Yet, let not Mr. W. despair; he has given immortality to a wagon, and the bee Sophocles has transmitted to eternity a sore toe, and dignified a tragedy with a chorus of turkeys.

* * * * *

Of Coleridge, I cannot speak but with reverence. His towering intellect! his gigantic power! He is one more evidence of the fact “*que la plupart des sectes ont raison dans une bonne partie de ce qu’elles avancent, mais non pas en ce qu’elles nient.*” He has imprisoned his own conceptions by the barrier he has erected against those of others. It is lamentable to think that such a mind should be buried in metaphysics, and, like the Nyctanthes, waste its perfume upon the night alone. In reading that man’s poetry, I tremble like one who stands upon a volcano, conscious from the very darkness bursting from the crater, of the fire and the light that are weltering below.

* * * * *

What is Poetry? — Poetry! that Proteus-like idea, with as many appellations as the nine-titled Corcyra! Give me, I demanded of a scholar some time ago, give me a definition of poetry. “*Très-volontiers*”; and he proceeded to his library, brought me a Dr. Johnson, and overwhelmed me with a definition. Shade of the immortal Shakespeare! I imagine to myself the scowl of your spiritual eye upon the profanity of the scurrilous Ursa Major. Think of poetry, dear B——, think of poetry, and then think of Dr. Samuel Johnson! Think of all that is airy and fairy-like, and then of all that is hideous and unwieldy; think of his huge bulk, the Elephant! and then — and then think of the Tempest — the Midsummer Night’s Dream — Prospero — Oberon — and Titania!

* * * * *

A poem, in my opinion, is opposed to a work of science by having, for its *immediate* object, pleasure, not truth; to romance, by having for its object, an *indefinite* instead of a *definite* pleasure, being a poem only so far as this object is attained; romance presenting perceptible images with definite poetry with *indefinite* sensations, to which end music is an *essential*, since the comprehension of sweet sound is our most indefinite conception. Music, when combined with a pleasurable idea, is poetry; music, without the idea, is simply music; the idea, without the music, is prose, from its very definitiveness.

What was meant by the invective against him who had no music in his soul?

* * * * *

To sum up this long rigmarole, I have, dear B——, what you, no doubt, perceive, for the metaphysical poets *as* poets, the most sovereign contempt. That they have followers proves nothing —

No Indian prince has to his palace
More followers than a thief to the gallows.

The Culprit Fay, and Other Poems

JOSEPH RODMAN DRAKE

Alnwick Castle, with Other Poems

FITZ-GREENE HALLECK

BEFORE entering upon the detailed notice which we propose of the volumes before us, we wish to speak a few words in regard to the present state of American criticism.

It must be visible to all who meddle with literary matters, that of late years a thorough revolution has been effected in the censorship of our press. That this revolution is infinitely for the worse we believe. There was a time, it is true, when we cringed to foreign opinion — let us even say when we paid most servile deference to British critical dicta. That an American book could, by any possibility, be worthy perusal, was an idea by no means extensively prevalent in the land; and if we were in-

duced to read at all the productions of our native writers, it was only after repeated assurances from England that such productions were not altogether contemptible. But there was, at all events, a shadow of excuse, and a slight basis of reason for a subserviency so grotesque. Even now, perhaps, it would not be far wrong to assert that such basis of reason may still exist. Let us grant that in many of the abstract sciences — that even in Theology, in Medicine, in Law, in Oratory, in the Mechanical Arts, we have no competitors whatever, still nothing but the most egregious national vanity would assign us a place, in the matter of Polite Literature, upon a level with the elder and riper climes of Europe, the earliest steps of whose children are among the groves of magnificently endowed Academies, and whose innumerable men of leisure, and of consequent learning, drink daily from those august fountains of inspiration which burst around them everywhere from out the tombs of their immortal dead, and from out their hoary and trophied monuments of chivalry and song. In paying then, as a nation, a respectful and not undue deference to a supremacy rarely questioned but by prejudice or ignorance, we should, of course, be doing nothing more than acting in a rational manner. The *excess* of our subserviency was blamable — but, as we have before said, this very excess might have found a shadow of excuse in the strict justice, if properly regulated, of the principle from which it issued. Not so, however, with our present follies. We are becoming boisterous and arrogant in the pride of a too speedily assumed literary freedom. We throw off, with the most presumptuous and unmeaning hauteur, *all* deference whatever to foreign opinion — we forget, in the puerile inflation of vanity, that *the world* is the true theatre of the biblical histrio — we get up a hue and cry about the necessity of encouraging native writers of merit — we blindly fancy that we can accomplish this by indiscriminate puffing of good, bad, and indifferent, without taking the trouble to consider that what we choose to denominate encouragement is thus, by its general application, rendered precisely the reverse. In a word, so far from being ashamed of the many disgraceful literary failures to which our own inordinate vanities and misapplied patriotism have lately given birth, and so far from deeply lamenting that these daily puerilities are of home manufacture, we adhere pertinaciously to our original blindly conceived idea, and thus often find ourselves involved in the gross paradox of liking a stupid book the better, because, sure enough, its stupidity is American.*

Deeply lamenting this unjustifiable state of public feeling, it has been our constant endeavor, since assuming the Editorial duties of this Jour-

* This charge of indiscriminate puffing will, of course, only apply to the *general* character of our criticism — there are some noble exceptions. We wish also especially to discriminate between those

notices of new works which are intended merely to call public attention to them, and deliberate criticism on the works themselves.

nal, to stem, with what little abilities we possess, a current so disastrously undermining the health and prosperity of our literature.

We have seen our efforts applauded by men whose applauses we value. From all quarters we have received abundant private as well as public testimonials in favor of our *Critical Notices*, and, until very lately, have heard from no respectable source one word impugning their integrity or candor. In looking over, however, a number of the New York Commercial Advertiser, we meet with the following paragraph.

“The last number of the Southern Literary Messenger is very readable and respectable. The contributions to the Messenger are much better than the original matter. The critical department of this work — much as it would seem to boast itself of impartiality and discernment, — is in our opinion decidedly *quacky*. There is in it a great assumption of acumen, which is completely unsustained. Many a work has been slashingly condemned therein, of which the critic himself could not write a page, were he to die for it. This affectation of eccentric sternness in criticism, without the power to back one’s suit withal, so far from deserving praise, as some suppose, merits the strongest reprehension. *Philadelphia Gazette*.”

“We are entirely of opinion with the Philadelphia Gazette in relation to the Southern Literary Messenger, and take this occasion to express our total dissent from the numerous and lavish encomiums we have seen bestowed upon its critical notices. Some few of them have been judicious, fair and candid; bestowing praise and censure with judgment and impartiality; but by far the greater number of those we have read, have been flippant, unjust, untenable and uncritical. The duty of the critic is to act as judge, not as enemy, of the writer whom he reviews; a distinction of which the Zoilus of the Messenger seems not to be aware. It is possible to review a book sincerely, without bestowing opprobrious epithets upon the writer; to condemn with courtesy, if not with kindness. The critic of the Messenger has been eulogized for his scorching and scarifying abilities, and he thinks it incumbent upon him to keep up his reputation in that line, by sneers, sarcasm and downright abuse; by straining his vision with microscopic intensity in search of faults, and shutting his eyes, with all his might to beauties. Moreover, we have detected him, more than once, in blunders quite as gross as those on which it was his pleasure to descant.” *

In the paragraph from the Philadelphia Gazette, (which is edited by

* In addition to these things we observe, in the New York Mirror, what follows: “Those who have read the Notices of American books in a certain Southern Monthly, which is striving to gain notoriety by the loudness of its abuse, may find amusement in the sketch on another page, entitled “The Successful Novel.”

The Southern Literary Messenger knows by *experience* what it is to write a successful novel.” We have, in this case, only to deny, flatly, the assertion of the Mirror. The Editor of the Messenger never in his life wrote or published, or attempted to publish, a novel either successful or unsuccessful.

Mr. Willis Gaylord Clark, one of the editors of the *Knickerbocker*) we find nothing at which we have any desire to take exception. Mr. C. has a right to think us *quacky* if he pleases, and we do not remember having assumed for a moment that we could write a single line of the works we have reviewed. But there is something equivocal, to say the least, in the remarks of Col. Stone. He acknowledges that "*some* of our notices have been judicious, fair, and candid bestowing praise and censure with judgment and impartiality." This being the case, how can he reconcile his *total* dissent from the public verdict in our favor, with the dictates of justice? We are accused too of bestowing "opprobrious epithets" upon writers whom we review and in the paragraphs so accusing us are called nothing less than "flippant, unjust, and uncritical."

But there is another point of which we disapprove. While in our reviews we have at all times been particularly careful *not* to deal in generalities, and have never, if we remember aright, advanced in any single instance an unsupported assertion, our accuser has forgotten to give us any better evidence of our flippancy, injustice, personality, and gross blundering, than the solitary *dictum* of Col. Stone. We call upon the Colonel for assistance in this dilemma. We wish to be shown our blunders that we may correct them — to be made aware of our flippancy that we may avoid it hereafter — and above all to have our personalities pointed out that we may proceed forthwith with a repentant spirit, to make the *amende honorable*. In default of this aid from the Editor of the *Commercial* we shall take it for granted that we are neither blundersers, flippant, personal, nor unjust.

Who will deny that in regard to individual poems no definitive opinions can exist, so long as to Poetry in the abstract we attach no definitive idea? Yet it is a common thing to hear our critics, day after day, pronounce, with a positive air, laudatory or condemnatory sentences, *en masse*, upon material works of whose merits or demerits they have, in the first place, virtually confessed an utter ignorance, in confessing ignorance of all determinate principles by which to regulate a decision. Poetry has never been defined to the satisfaction of all parties. Perhaps, in the present condition of language it never will be. Words cannot hem it in. Its intangible and purely spiritual nature refuses to be bound down within the widest horizon of mere sounds. But it is not, therefore, misunderstood — at least, not by all men is it misunderstood. Very far from it. If, indeed, there be any one circle of thought distinctly and palpably marked out from amid the jarring and tumultuous chaos of human intelligence, it is that evergreen and radiant Paradise which the true poet knows, and knows alone, as the limited realm of his authority — as the circumscribed Eden of his dreams. But a definition is a thing of words — a conception of ideas. And thus while we readily believe that Poesy, the term, it will be troublesome, if not impossible to define — still, with its image vividly existing in the world, we apprehend no difficulty in so

describing Poesy, the Sentiment, as to imbue even the most obtuse intellect with a comprehension of it sufficiently distinct for all the purposes of practical analysis.

To look upwards from any existence, material or immaterial, to its *design*, is, perhaps, the most direct, and the most unerring method of attaining a just notion of the nature of the existence itself. Nor is the principle at fault when we turn our eyes from Nature even to Nature's God. We find certain faculties, implanted within us, and arrive at a more plausible conception of the character and attributes of those faculties, by considering, with what finite judgment we possess, the *intention* of the Deity in so implanting them within us, than by any actual investigation of their powers, or any speculative deductions from their visible and material effects. Thus, for example, we discover in all men a disposition to look with reverence upon superiority, whether real or supposititious. In some, this disposition is to be recognized with difficulty, and, in very peculiar cases, we are occasionally even led to doubt its existence altogether, until circumstances beyond the common routine bring it accidentally into development. In others again it forms a prominent and distinctive feature of character, and is rendered palpably evident in its excesses. But in all human beings it is, in a greater or less degree, finally perceptible. It has been, therefore, justly considered a primitive sentiment. Phrenologists call it Veneration. It is, indeed, the instinct given to man by God as security for his own worship. And although, preserving its nature, it becomes perverted from its principal purpose, and although swerving from that purpose, it serves to modify the relations of human society — the relations of father and child, of master and slave, of the ruler and the ruled — its primitive essence is nevertheless the same, and by a reference to primal causes, may at any moment be determined.

Very nearly akin to this feeling, and liable to the same analysis, is the Faculty of Ideality — which is the sentiment of Poesy. This sentiment is the sense of the beautiful, of the sublime, and of the mystical.* Thence spring immediately admiration of the fair flowers, the fairer forests, the bright valleys and rivers and mountains of the Earth — and love of the gleaming stars and other burning glories of Heaven — and, mingled up inextricably with this love and this admiration of Heaven and of Earth, the unconquerable desire — *to know*. Poesy is the sentiment of Intellectual Happiness here, and the Hope of a higher Intellectual Happiness hereafter.†

* We separate the sublime and the mystical — for, despite of high authorities, we are firmly convinced that the latter *may* exist, in the most vivid degree, without giving rise to the sense of the former.

† The consciousness of this truth was possessed by no mortal more fully than by

Shelley, although he has only once especially alluded to it. In his *Hymn to Intellectual Beauty* we find these lines.

While yet a boy I sought for ghosts, and sped
Through many a listening chamber,
cave and ruin,

Imagination is its soul.† With the *passions* of mankind — although it may modify them greatly — although it may exalt, or inflame, or purify, or control them — it would require little ingenuity to prove that it has no inevitable, and indeed no necessary co-existence. We have hitherto spoken of poetry in the abstract: we come now to speak of it in its everyday acceptation — that is to say, of the practical result arising from the sentiment we have considered.

And now it appears evident, that since Poetry, in this new sense, is the practical result, expressed in language, of this Poetic Sentiment in certain individuals, the only proper method of testing the merits of a poem is by measuring its capabilities of exciting the Poetic Sentiments in others. And to this end we have many aids — in observation, in experience, in ethical analysis, and in the dictates of common sense. Hence the *Poeta nascitur*, which is indisputably true if we consider the Poetic Sentiment, becomes the merest of absurdities when we regard it in reference to the practical result. We do not hesitate to say that a man highly endowed with the powers of Causality — that is to say, a man of metaphysical acumen — will, even with a very deficient share of Ideality, compose a finer poem (if we test it, as we should, by its measure of exciting the Poetic Sentiment) than one who, without such metaphysical acumen, shall be gifted, in the most extraordinary degree, with the faculty of Ideality. For a poem is not the Poetic faculty, but the *means* of exciting it in mankind. Now these means the metaphysician may discover by analysis of their effects in other cases than his own, without even conceiving the nature of these effects — thus arriving at a result which the unaided Ideality of his competitor would be utterly unable, except

And starlight wood, with fearful
steps pursuing
Hopes of high talk with the departed
dead:

I called on poisonous names with which
our youth is fed:

I was not heard: I saw them not.

When musing deeply on the lot
Of life at that sweet time when birds are
wooing

All vital things that wake to bring
News of buds and blossoming,
Sudden thy shadow fell on me —

I shrieked and clasped my hands in
ecstasy!

I vow'd that I would dedicate my powers
To thee and thine: have I not kept
the vow?

With beating heart and streaming eyes,
even now

I call the phantoms of a thousand hours

Each from his voiceless grave: they have
in vision'd bowers
Of studious zeal or love's delight
Outwatch'd with me the envious
night:

They know that never joy illum'd my
brow,

Unlink'd with hope that thou
wouldest free,

This world from its dark slavery,

That thou, O awful *Loveliness*,

Wouldest give whate'er these words can-
not express.

† Imagination is, possibly in man, a lesser degree of the creative power in God. What the Deity imagines, *is*, but *was not* before. What man imagines, *is*, but *was* also. The mind of man cannot imagine what is *not*. This latter point may be demonstrated. — See *Les Premiers Traits de L'Erudition Universelle, par M. Le Baron de Biefield, 1767.*

by accident, to attain. It is more than possible that the man who, of all writers, living or dead, has been most successful in writing the purest of all poems — that is to say, poems which excite more purely, most exclusively, and most powerfully the imaginative faculties in men — owed his extraordinary and almost magical pre-eminence rather to metaphysical than poetical powers. We allude to the author of *Christabel*, of the *Rime of the Auncient Mariner*, and of *Love* — to Coleridge — whose head, if we mistake not its character, gave no great phrenological tokens of Ideality, while the organs of Causality and Comparison were most singularly developed.

Perhaps at this particular moment there are no American poems held in so high estimation by our countrymen, as the poems of Drake, and of Halleck. The exertions of Mr. George Dearborn have no doubt a far greater share in creating this feeling than the lovers of literature for its own sake and spiritual uses would be willing to admit. We have indeed seldom seen more beautiful volumes than the volumes now before us. But an adventitious interest of a loftier nature — the interest of the living in the memory of the beloved dead — attaches itself to the few literary remains of Drake. The poems which are now given to us with his name are nineteen in number; and whether all, or whether even the best of his writings, it is our present purpose to speak of these alone, since upon this edition his poetical reputation to all time will most probably depend.

It is only lately that we have read *The Culprit Fay*. This is a poem of six hundred and forty irregular lines, generally iambic, and divided into thirty-six stanzas, of unequal length. The scene of the narrative, as we ascertain from the single line,

The moon looks down on old *Cronest*,

is principally in the vicinity of West Point on the Hudson. The plot is as follows. An Ouphe, one of the race of Fairies, has "broken his vestal vow,"

He has loved an earthly maid
And left for her his woodland shade;
He has lain upon her lip of dew,
And sunned him in her eye of blue,
Fann'd her cheek with his wing of air,
Play'd with the ringlets of her hair,
And, nestling on her snowy breast,
Forgot the lily-king's behest —

in short, he has broken Fairy-law in becoming enamored of a mortal. The result of this misdemeanor we could not express so well as the poet, and will therefore make use of the language put into the mouth of the Fairy-King who reprimands the criminal.

Fairy! Fairy! list and mark,
 Thou hast broke thine elfin chain,
 Thy flame-wood lamp is quench'd and dark
 And thy wings are dyed with a deadly stain.

The Ouphe being in this predicament, it has become necessary that his case and crime should be investigated by a jury of his fellows, and to this end the "shadowy tribes of air" are summoned by the "sentry elfe" who has been awakened by the "wood-tick" — are summoned we say to the "elfin-court" at midnight to hear the doom of the *Culprit Fay*.

"Had a stain been found on the earthly fair," whose blandishments so bewildered the little Ouphe, his punishment would have been severe indeed. In such case he would have been (as we learn from the Fairy judge's exposition of the criminal code,)

Tied to the hornet's shardy wings;
 Tossed on the pricks of nettles' stings;
 Or seven long ages doomed to dwell
 With the lazy worm in the walnut shell;
 Or every night to writhe and bleed
 Beneath the tread of the centipede;
 Or bound in a cobweb dungeon dim
 His jailer a spider huge and grim,
 Amid the carrion bodies to lie
 Of the worm and the bug and the murdered fly —

Fortunately, however, for the Culprit, his mistress is proved to be of "sinless mind" and under such redeeming circumstances the sentence is, mildly, as follows —

Thou shalt seek the beach of sand
 Where the water bounds the elfin land,
 Thou shalt watch the oozy brine
 Till the sturgeon leaps in the bright moonshine,
 Then dart the glistening arch below,
 And catch a drop from his silver bow.

.

If the spray-bead be won
 The stain of thy wing is washed away,
 But another errand must be done
 Ere thy crime be lost for aye;
 Thy flame-wood lamp is quenched and dark,
 Thou must re-illumine its spark.
 Mount thy steed and spur him high
 To the heaven's blue canopy;

And when thou seest a shooting star
Follow it fast and follow it far —
The last faint spark of its burning train
Shall light the elfin lamp again.

Upon this sin, and upon this sentence, depends the web of the narrative, which is now occupied with the elfin difficulties overcome by the Ouphe in washing away the stain of his wing, and re-illuming his flame-wood lamp. His soiled pinion having lost its power, he is under the necessity of wending his way on foot from the Elfin court upon Cronest to the river beach at its base. His path is encumbered at every step with "bog and briar," with "brook and mire," with "beds of tangled fern," with "groves of night-shade," and with the minor evils of ant and snake. Happily, however, a spotted toad coming in sight, our adventurer jumps upon her back, and "bridling her mouth with a silk-weed twist" bounds merrily along

Till the mountain's magic verge is past
And the beach of sand is reached at last.

Alighting now from his "courser-toad" the Ouphe folds his wings around his bosom, springs on a rock, breathes a prayer, throws his arms above his head,

Then tosses a tiny curve in air
And plunges in the waters blue.

Here, however, a host of difficulties await him by far too multitudinous to enumerate. We will content ourselves with simply stating the names of his most respectable assailants. These are the "spirits of the waves" dressed in "snail-plate armor" and aided by the "mailed shrimp," the "prickly prong," the "blood-red leech," the "stony star-fish," the "jellied quarl," the "soldier-crab," and the "lancing squab." But the hopes of our hero are high, and his limbs are strong, so

He spreads his arms like the swallow's wing,
And throws his feet with a frog-like fling.

All, however, is to no purpose.

On his thigh the leech has fixed his hold,
The quarl's long arms are round him roll'd,
The prickly prong has pierced his skin,
And the squab has thrown his javelin,
The gritty star has rubb'd him raw,
And the crab has struck with his giant claw;
He bawls with rage, and he shrieks with pain—
He strikes around but his blows are vain —

So then,

He turns him round and flies amain
With hurry and dash to the beach again.

Arrived safely on land our Fairy friend now gathers the dew from the "sorrel-leaf and henbane-bud" and bathing therewith his wounds, finally ties them up with cobweb. Thus recruited, he

— treads the fatal shore
As fresh and vigorous as before.

At length espying a "purple-muscle shell" upon the beach, he determines to use it as a boat, and thus evade the animosity of the water spirits whose powers extend not above the wave. Making a "sculler's notch" in the stern, and providing himself with an oar of the bootle-blade, the Ouphe a second time ventures upon the deep. His perils are now diminished, but still great. The imps of the river heave the billows up before the prow of the boat, dash the surges against her side, and strike against her keel. The quarl uprears "his island-back" in her path, and the scallop, floating in the rear of the vessel, spatters it all over with water. Our adventurer, however, bails it out with the colen bell (which he has luckily provided for the purpose of catching the drop from the silver bow of the sturgeon,) and keeping his little bark warily trimmed, holds on his course undiscomfited.

The object of his first adventure is at length discovered in a "brown-backed sturgeon," who

Like the heaven-shot javelin
Springs above the waters blue,
And, instant as the star-fall light
Plunges him in the deep again,
But leaves an arch of silver bright,
The rainbow of the moony main.

From this rainbow our Ouphe succeeds in catching, by means of his colen bell cup, a "droplet of the sparkling dew." One half of his task is accordingly done —

His wings are pure, for the gem is won.

On his return to land, the ripples divide before him, while the water-spirits, so rancorous before, are obsequiously attentive to his comfort. Having tarried a moment on the beach to breathe a prayer, he "spreads his wings of gilded blue" and takes his way to the elfin court — there resting until the cricket, at two in the morning, rouses him up for the second portion of his penance.

His equipments are now an "acorn-helmet," a "thistle-down plume," a corslet of the "wild-bee's" skin, a cloak of the "wings of butterflies,"

a shield of the "shell of the lady-bug," for lance "the sting of a wasp," for sword a "blade of grass," for horse "a fire-fly," and for spurs a couple of "cockle seed." Thus accoutred,

Away like a glance of thought he flies
To skim the heavens and follow far
The fiery trail of the rocket-star.

In the Heavens he has new dangers to encounter. The "shapes of air" have begun their work — a "drizzly mist" is cast around him — "storm, darkness, sleet and shade" assail him — "shadowy hands" twitch at his bridle-rein — "flame-shot tongues" play around him — "fiendish eyes" glare upon him — and

Yells of rage and shrieks of fear
Come screaming on his startled ear.

Still our adventurer is nothing daunted.

He thrusts before, and he strikes behind,
Till he pierces the cloudy bodies through
And gashes the shadowy limbs of mind.

and the Elfin makes no stop, until he reaches the "bank of the milky way." He there checks his courser, and watches "for the glimpse of the planet shoot." While thus engaged, however, an unexpected adventure befalls him. He is approached by a company of the "sylphs of Heaven attired in sunset's crimson pall." They dance around him, and "skip before him on the plain." One receiving his "wasp-sting lance," and another taking his bridle-rein,

With warblings wild they lead him on,
To where, through clouds of amber seen,
Studded with stars resplendent shone
The palace of the sylphid queen.

A glowing description of the queen's beauty follows: and as the form of an earthly Fay had never been seen before in the bowers of light, she is represented as falling desperately in love at first sight with our adventurous Ouphe. He returns the compliment in some measure, of course; but, although "his heart bent fitfully," the "earthly form imprinted there" was a security against a too vivid impression. He declines, consequently, the invitation of the queen to remain with her and amuse himself by "lying within the fleecy drift," "hanging upon the rainbow's rim," having his "brow adorned with all the jewels of the sky," "sitting within the Pleiad ring," "resting upon Orion's belt," "riding upon the

lightning's gleam," "dancing upon the orb'd moon," and "swimming within the milky way."

Lady, he cries, I have sworn to-night
On the word of a fairy knight
To do my sentence task aright.

The queen, therefore, contents herself with bidding the Fay an affectionate farewell — having first directed him carefully to that particular portion of the sky where a star is about to fall. He reaches this point in safety, and in despite of the "fiends of the cloud," who "bellow very loud," succeeds finally in catching a "glimmering spark" with which he returns triumphantly to Fairy-land. The poem closes with an *Io Paean* chaunted by the elves in honor of these glorious adventures.

It is more than probable that from ten readers of the *Culprit Fay*, nine would immediately pronounce it a poem betokening the most extraordinary powers of imagination, and of these nine, perhaps five or six, poets themselves, and fully impressed with the truth of what we have already assumed, that Ideality is indeed the soul of the Poetic Sentiment, would feel embarrassed between a half-consciousness that they *ought* to admire the production, and a wonder that they *do not*. This embarrassment would then arise from an indistinct conception of the results in which Ideality is rendered manifest. Of these results some few are seen in the *Culprit Fay*, but the greater part of it is utterly destitute of any evidence of imagination whatever. The general character of the poem will, we think, be sufficiently understood by any one who may have taken the trouble to read our foregoing compendium of the narrative. It will be there seen that what is so frequently termed the imaginative power of this story, lies especially — we should have rather said is thought to lie — in the passages we have quoted, or in others of a precisely similar nature. These passages embody, principally, mere specifications of qualities, of habiliments, of punishments, of occupations, of circumstances, &c., which the poet has believed in unison with the size, firstly, and secondly with the nature of his Fairies. To all which may be added specifications of other animal existences (such as the toad, the beetle, the lance-fly, the fire-fly and the like) supposed also to be in accordance. An example will best illustrate our meaning upon this point — we take it from page 20.

He put his acorn helmet on;
It was plumed of the silk of the thistle down:
The corslet plate that guarded his breast
Was once the wild bee's golden vest;
His cloak of a thousand mingled dyes,
Was formed of the wings of butterflies;
His shield was the shell of a lady-bug queen,

Studs of gold on a ground of green; *
 And the quivering lance which he brandished bright
 Was the sting of a wasp he had slain in fight.

We shall now be understood. Were any of the admirers of the *Culprit Fay* asked their opinion of these lines, they would most probably speak in high terms of the *imagination* they display. Yet let the most stolid and the most confessedly unpoetical of these admirers only try the experiment, and he will find, possibly to his extreme surprise, that he himself will have no difficulty whatever in substituting for the equipments of the Fairy, as assigned by the poet, other equipments equally comfortable, no doubt, and equally in unison with the preconceived size, character, and other qualities of the equipped. Why we could accoutre him as well ourselves — let us see.

His blue-bell helmet, we have heard
 Was plumed with the down of the humming-bird,
 The corslet on his bosom bold
 Was once the locust's coat of gold,
 His cloak, of a thousand mingled hues,
 Was the velvet violet, wet with dews,
 His target was the crescent shell
 Of the small sea Sidrophel,
 And a glittering beam from a maiden's eye
 Was the lance which he proudly wav'd on high.

The truth is, that the only requisite for writing verses of this nature, *ad libitum*, is a tolerable acquaintance with the qualities of the objects to be detailed, and a very moderate endowment of the faculty of Comparison — which is the chief constituent of *Fancy* or the powers of combination. A thousand such lines may be composed without exercising in the least degree the Poetic Sentiment, which is Ideality, Imagination, or the creative ability. And, as we have before said, the greater portion of the *Culprit Fay* is occupied with these, or similiar things, and upon such, depends very nearly, if not altogether, its reputation. We select another example from page 25.

But oh! how fair the shape that lay
 Beneath a rainbow bending bright,
 She seem'd to the entranced Fay
 The loveliest of the forms of light;
 Her mantle was the purple rolled
 At twilight in the west afar;

* Chestnut color, or more slack,
 Gold upon a ground of black.

Ben Jonson.

"Twas tied with threads of dawning gold,
And button'd with a sparkling star.
Her face was like the lily roon
That veils the vestal planet's hue;
Her eyes, two beamlets from the moon
Set floating in the welkin blue.
Her hair is like the sunny beam,
And the diamond gems which round it gleam
Are the pure drops of dewy even,
That ne'er have left their native heaven.

Here again the faculty of Comparison is alone exercised, and no mind possessing the faculty in any ordinary degree would find a difficulty in substituting for the materials employed by the poet other materials equally as good. But viewed as mere efforts of the Fancy and without reference to Ideality, the lines just quoted are much worse than those which were taken from page 20. A congruity was observable in the accoutrements of the Ouphe, and we had no trouble in forming a distinct conception of his appearance when so accoutred. But the most vivid powers of Comparison can attach no definitive idea to even "the loveliest form of light," when habited in a mantle of "rolled purple tied with threads of dawn and buttoned with a star," and sitting at the same time under a rainbow with "beamlet" eyes and a visage of "lily roon."

But if these things evince no Ideality in their author, do they not excite it in others? — if so, we must conclude, that without being himself imbued with the Poetic Sentiment, he has still succeeded in writing a fine poem — a supposition as we have before endeavored to show, not altogether paradoxical. Most assuredly we think not. In the case of a great majority of readers the only sentiment aroused by compositions of this order is a species of vague wonder at the writer's *ingenuity*, and it is this indeterminate sense of wonder which passes but too frequently current for the proper influence of the Poetic power. For our own part we plead guilty to a predominant sense of the ludicrous while occupied in the perusal of the poem before us — a sense whose promptings we sincerely and honestly endeavored to quell, perhaps not altogether successfully, while penning our compend of the narrative. That a feeling of this nature is utterly at war with the Poetic Sentiment, will not be disputed by those who comprehend the character of the sentiment itself. This character is finely shadowed out in that popular although vague idea so prevalent throughout all time, that a species of melancholy is inseparably connected with the higher manifestations of the beautiful. But with the numerous and seriously-addeduced incongruities of the Culprit Fay, we find it generally impossible to connect other ideas than those of the ridiculous. We are bidden, in the first place, and in a tone of sentiment and language adapted to the loftiest breathings of the Muse,

to imagine a race of Fairies in the vicinity of West Point. We are told, with a grave air, of their camp, of their king, and especially of their sentry, who is a wood-tick. We are informed that an Ouphe of about an inch in height has committed a deadly sin in falling in love with a mortal maiden, who may, very possibly, be six feet in her stockings. The consequence to the Ouphe is—what? Why, that he has “dyed his wings,” “broken his elfin chain,” and “quenched his flame-wood lamp.” And he is therefore sentenced to what? To catch a spark from the tail of a falling star, and a drop of water from the belly of a sturgeon. What are his equipments for the first adventure? An acorn-helmet, a thistle-down plume, a butterfly cloak, a lady-bug shield, cockle-seed spurs, and a fire-fly horse. How does he ride to the second? On the back of a bull-frog. What are his opponents in the one? “Drizzly-mists,” “sulphur and smoke,” “shadowy hands and flame-shot tongues.” What in the other? “Mailed shrimps,” “prickly prongs,” “blood-red leeches,” “jellied quarls,” “stony star fishes,” “lancing squabs” and “soldier crabs.” Is that all? No—Although only an inch high he is in imminent danger of seduction from a “sylphid queen,” dressed in a mantle of “rolled purple,” “tied with threads of dawning gold,” “buttoned with a sparkling star,” and sitting under a rainbow with “beamlet eyes” and a countenance of “lily roon.” In our account of all this matter we have had reference to the book—and to the book alone. It will be difficult to prove us guilty in any degree of distortion or exaggeration. Yet such are the puerilities we daily find ourselves called upon to admire, as among the loftiest efforts of the human mind, and which not to assign a rank with the proud trophies of the matured and vigorous genius of England, is to prove ourselves at once a fool, a maligner, and no patriot.*

As an instance of what may be termed the sublimely ridiculous we quote the following lines from page 17.

With sweeping tail and quivering fin,
Through the wave the sturgeon flew,
And like the heaven-shot javelin,
He sprung above the waters blue.

Instant as the star-fall light,
He plunged into the deep again,
But left an arch of silver bright
The rainbow of the moony main.

* A review of Drake's poems, emanating from one of our proudest Universities, does not scruple to make use of the following language in relation to the *Culprit Fay*. “It is, to say the least, an elegant production, the purest specimen of Ideality

we have ever met with, sustaining in each incident a most bewitching interest. Its very title is enough,” &c. &c. We quote these expressions as a fair specimen of the general unphilosophical and adulatory tenor of our criticism.

*It was a strange and lovely sight
 To see the puny goblin there;
 He seemed an angel form of light
 With azure wing and sunny hair,
 Throned on a cloud of purple fair
 Circled with blue and edged with white
 And sitting at the fall of even
 Beneath the bow of summer heaven.*

The verses here italicized, if considered without their context, have a certain air of dignity, elegance, and chastity of thought. If however we apply the context, we are immediately overwhelmed with the grotesque. It is impossible to read without laughing, such expressions as "It was a strange and lovely sight" — "He seemed an angel form of light" — "And sitting at the fall of even, beneath the bow of summer heaven" to a Fairy — a goblin — an Ouphe — half an inch high, dressed in an acorn helmet and butterfly-cloak, and sitting on the water in a muscle-shell, with a "brown-backed sturgeon" turning somersets over his head.

In a world where evil is a mere consequence of good, and good a mere consequence of evil — in short where all of which we have any conception is good or bad only by comparison — we have never yet been fully able to appreciate the validity of that decision which would debar the critic from enforcing upon his readers the merits or demerits of a work by placing it in juxtaposition with another. It seems to us that an adage based in the purest ignorance has had more to do with this popular feeling than any just reason founded upon common sense. Thinking thus, we shall have no scruple in illustrating our opinion in regard to what *is not* Ideality or the Poetic Power, by an example of what *is*.*

We have already given the description of the Sylphid Queen in the *Culprit Fay*. In the *Queen Mab* of Shelley a Fairy is thus introduced —

Those who had looked upon the sight
 Passing all human glory,
 Saw not the yellow moon,
 Saw not the mortal scene,
 Heard not the night wind's rush,
 Heard not an earthly sound,
 Saw but the fairy pageant,
 Heard but the heavenly strains
 That filled the lonely dwelling —

* As examples of entire poems of the purest ideality, we would cite the *Prometheus Vincit* of Æchylus, the *Inferno* of Dante, Cervantes' *Destruction of Numantia*, the *Comus* of Milton, Pope's *Rape of the Lock*, Burns' *Tam O' Shanter*, the

Auncient Mariner, the *Christabel*, and the *Kubla Khan* of Coleridge; and most especially the *Sensitive Plant* of Shelley, and the *Nightingale* of Keats. We have seen American poems evincing the faculty in the highest degree.

and thus described —

The Fairy's frame was slight; yon fibrous cloud
That catches but the faintest tinge of even,
And which the straining eye can hardly seize
When melting into eastern twilight's shadow,
Were scarce so thin, so slight; but the fair star
That gems the glittering coronet of morn,
Sheds not a light so mild, so powerful,
As that which, bursting from the Fairy's form,
Spread a purpureal halo round the scene,
Yet with an undulating motion,
Swayed to her outline gracefully.

In these exquisite lines the Faculty of mere Comparison is but little exercised — that of Ideality in a wonderful degree. It is probable that in a similar case the poet we are now reviewing would have formed the face of the Fairy of the "fibrous cloud," her arms of the "pale tinge of even," her eyes of the "fair stars," and her body of the "twilight shadow." Having so done, his admirers would have congratulated him upon his *imagination*, not taking the trouble to think that they themselves could at any moment *imagine* a Fairy of materials equally as good, and conveying an equally distinct idea. Their mistake would be precisely analogous to that of many a schoolboy who admires the imagination displayed in *Jack the Giant-Killer*, and is finally rejoiced at discovering his own imagination to surpass that of the author, since the monsters destroyed by Jack are only about forty feet in height, and he himself has no trouble in imagining some of one hundred and forty. It will be seen that the Fairy of Shelley is not a mere compound of incongruous natural objects, inartificially put together, and unaccompanied by any *moral* sentiment — but a being, in the illustration of whose nature some physical elements are used collaterally as adjuncts, while the main conception springs immediately *or thus apparently springs*, from the brain of the poet, enveloped in the moral sentiments of grace, of color, of motion — of the beautiful, of the mystical, of the august — in short of *the ideal*.*

It is by no means our intention to deny that in the *Culprit Fay* are passages of a different order from those to which we have objected — passages evincing a degree of imagination not to be discovered in the plot, conception, or general execution of the poem. The opening stanza will afford us a tolerable example.

* Among things, which not only in our opinion, but in the opinion of far wiser and better men, are to be ranked with the mere prettinesses of the Muse,

are the positive similes so abundant in the writings of antiquity, and so much insisted upon by the critics of the reign of Queen Anne.

'Tis the middle watch of a summer's night —
The earth is dark but the heavens are bright
 Naught is seen in the vault on high
 But the moon, and the stars, and the cloudless sky,
 And the flood which rolls its milky hue
 A river of light on the welkin blue.
 The moon looks down on old Cronest,
 She mellows the shades of his shaggy breast,
 And seems his huge gray form to throw
 In a silver cone on the wave below;
 His sides are broken by spots of shade,
 By the walnut bow and the cedar made,
 And through their clustering branches dark
Glimmers and dies the fire-fly's spark —
 Like starry twinkles that momentarily break
 Through the rifts of the gathering tempest rack.

There is Ideality in these lines — but except in the case of the words italicized — it is Ideality *not of a high order*. We have, it is true, a collection of natural objects, each individually of great beauty, and, if actually seen as in nature, capable of exciting in any mind, through the means of the Poetic Sentiment more or less inherent in all, a certain sense of the beautiful. But to view such natural objects as they exist, and to behold them through the medium of words, are different things. Let us pursue the idea that such a collection as we have here will produce, of necessity, the Poetic Sentiment, and we may as well make up our minds to believe that a catalogue of such expressions as moon, sky, trees, rivers, mountains, &c., shall be capable of exciting it, — it is merely an extension of the principle. But in the line “the earth is dark, *but* the heavens are bright” besides the simple mention of the “dark earth” “and the bright heaven,” we have, directly, the moral sentiment of the brightness of the sky compensating for the darkness of the earth — and thus, indirectly, of the happiness of a future state compensating for the miseries of the present. All this is effected by the simple introduction of the word *but* between the “dark earth” and the “bright heaven” — this introduction, however, was prompted by the Poetic Sentiment, and by the Poetic Sentiment alone. The case is analogous in the expression “glimmers and dies,” where the imagination is exalted by the moral sentiment of beauty heightened in dissolution.

In one or two shorter passages of the *Culprit Fay* the poet will recognize the purely ideal, and be able at a glance to distinguish it from that baser alloy upon which we have descanted. We give them without farther comment.

The winds *are* *whist*, and the owl is still,
 The bat in the shelvy rock is *hid*
 And naught is heard on the *lonely* hill
 But the cricket's chirp and the answer *shrill*
 Of the gauze-winged katydid;
 And the plaint of the *wailing* whippoorwill
 Who mourns *unseen*, and ceaseless sings
 Ever a note of wail and wo —

Up to the vaulted firmament
 His path the fire-fly courser bent,
 And at every gallop on the wind
He flung a glittering spark behind.

He blessed the force of the charmed line
 And he banned the water-goblins' spite,
 For he saw around in the *sweet moonshine*,
Their little wee faces above the brine,
Grinning and laughing with all their might
 At the piteous hap of the Fairy wight.

The poem "To a Friend" consists of fourteen Spenserian stanzas. They are fine spirited verses, and probably were not supposed by their author to be more. Stanza the fourth, although beginning nobly, concludes with that very common exemplification of the bathos, the illustrating natural objects of beauty or grandeur by references to the tinsel of artificiality.

Oh! for a seat on Appalachia's brow,
 That I might scan the glorious prospects round,
 Wild waving woods, and rolling floods below,
 Smooth level glades and fields with grain embrowned,
 High heaving hills, with tufted forests crowned,
 Rearing their tall tops to the heaven's blue dome,
 And emerald isles, *like banners green un-wound,*
Floating along the lake, while round them roam
Bright helms of billowy blue, and plumes of dancing foam.

In the *Extracts from Leon* are passages not often surpassed in vigor of passionate thought and expression — and which induce us to believe not only that their author would have succeeded better in prose romance than in poetry, but that his attention would have naturally fallen into the former direction, had the Destroyer only spared him a little longer.

This poem contains also lines of far greater poetic power than any to be found in the *Culprit Fay*. For example —

The stars have lit in heaven their lamps of gold,
 The *viewless* dew falls lightly on the world;
 The gentle air *that softly sweeps the leaves*
 A strain of faint unearthly music weaves:
 As when the harp of heaven *remotely* plays,
 Or sygnets *wail* — or song of *sorrowing* fays
 That *float amid the moonshine glimmerings pale*,
 On wings of woven air in some enchanted vale.*

Niagara is objectionable in many respects, and in none more so than in its frequent inversions of language, and the artificial character of its versification. The invocation,

Roar, raging torrent! and thou, mighty river,
 Pour thy white foam on the valley below!
 Frown ye dark mountains, &c.

is ludicrous — and nothing more. In general, all such invocations have an air of the burlesque. In the present instance we may fancy the majestic *Niagara* replying, "Most assuredly I will roar, whether, worm! thou tellest me or not."

The American Flag commences with a collection of those bald conceits, which we have already shown to have no dependence whatever upon the Poetic Power — springing altogether from Comparison.

When Freedom from her mountain height
 Unfurled her standard to the air,
 She tore the azure robe of night
 And set the stars of glory there.
 She mingled with its gorgeous dyes
 The milky baldric of the skies,
 And striped its pure celestial white
 With streakings of the morning light;
 Then from his mansion in the sun
 She called her eagle bearer down
 And gave into his mighty hand
 The symbol of her chosen land.

Let us reduce all this to plain English, and we have — what? Why, a flag, consisting of the "azure robe of night," "set with stars of glory," interspersed with "streaks of morning light," relieved with a few pieces of "milky way," and the whole carried by an "eagle bearer," that is to say, an eagle ensign, who bears aloft this "symbol of our chosen land" in his "mighty hand," by which we are to understand his claw. In the

* The expression "woven air," much insisted upon by the friends of *Drake*, seems to be accredited to him as original. It is to be found in many English writers — and can be traced back to *Apuleius*, who calls fine drapery *ventum textilem*.

second stanza, "the thunder-drum of Heaven" is bathetic and grotesque in the highest degree — a commingling of the most sublime music of Heaven with the most utterly contemptible and common-place of Earth. The two concluding verses are in a better spirit, and might almost be supposed to be from a different hand. The images contained in the lines

When Death careering on the gale
Sweeps darkly round the bellied sail,
And frightened waves rush wildly back,
Before the broadside's reeling rack,

are of the highest order of Ideality. The deficiencies of the whole poem may be best estimated by reading it in connection with "Scots wha hae," with the "Mariners of England," or with "Hohenlinden." It is indebted for its high and most undeserved reputation to our patriotism — not to our judgment.

The remaining poems in Mr. Dearborn's edition of Drake, are three Songs; Lines in an Album; Lines to a Lady; Lines on leaving New Rochelle; Hope; A Fragment; To —; To Eva; To a Lady; To Sarah; and Bronx. These are all poems of little compass, and with the exception of Bronx and a portion of the Fragment, they have no character distinctive from the mass of our current poetical literature. Bronx, however, is in our opinion, not only the best of the writings of Drake, but altogether a lofty and beautiful poem, upon which his admirers would do better to found a hope of the writer's ultimate reputation than upon the *niaiseries* of the *Culprit Fay*. In the *Fragment* is to be found the finest individual passage in the volume before us, and we quote it as a proper finale to our review.

Yes! thou art lovelier now than ever;
How sweet 't would be *when all the air*
In moonlight swims, along thy river
To couch upon the grass, and hear
Niagara's everlasting voice
Far in the deep blue west away;
That dreamy and poetic noise
We mark not in the glare of day,
Oh! how unlike its torrent-cry,
When o'er the brink the tide is driven,
As if the vast and sheeted sky
In thunder fell from Heaven.

Halleck's poetical powers appear to us essentially inferior, upon the whole, to those of his friend Drake. He has written nothing at all comparable to *Bronx*. By the hackneyed phrase, *sportive elegance*, we might

possibly designate at once the general character of his writings and the very loftiest praise to which he is justly entitled.

Alnwick Castle is an irregular poem of one hundred and twenty-eight lines — was written, as we are informed, in October 1822 — and is descriptive of a seat of the Duke of Northumberland, in Northumberland-shire, England. The effect of the first stanza is materially impaired by a defect in its grammatical arrangement. The fine lines,

Home of the Percy's high-born race,
Home of their beautiful and brave,
Alike their birth and burial place,
Their cradle and their grave!

are of the nature of an invocation, and thus require a continuation of the address to the "Home, &c." We are consequently disappointed when the stanza proceeds with —

Still sternly o'er the castle gate
Their house's Lion stands in state
As in *his* proud departed hours;
And warriors frown in stone on high,
And feudal banners "flout the sky"
Above *his* princely towers.

The objects of allusion here vary, in an awkward manner, from the castle to the Lion, and from the Lion to the towers. By writing the verses thus the difficulty would be remedied.

Still sternly o'er the castle gate
Thy house's Lion stands in state,
As in his proud departed hours;
And warriors frown in stone on high,
And feudal banners "flout the sky"
Above *thy* princely towers.

The second stanza, without evincing in any measure the loftier powers of a poet, has that quiet air of grace, both in thought and expression, which seems to be the prevailing feature of the Muse of Halleck.

A gentle hill its side inclines,
Lovely in England's fadeless green,
To meet the quiet stream which winds
Through this romantic scene
As silently and sweetly still,
As when, at evening, on that hill,
While summer's wind blew soft and low,
Seated by gallant Hotspur's side
His Katherine was a happy bride
A thousand years ago.

There are one or two brief passages in the poem evincing a degree of rich imagination not elsewhere perceptible throughout the book. For example —

Gaze on the Abbey's ruined pile:
Does not the succoring Ivy keeping,
Her watch around it seem to smile
As o'er a lov'd one sleeping?

and,

One solitary turret gray
Still tells in melancholy glory
The legend of the Cheviot day.

The commencement of the fourth stanza is of the highest order of Poetry, and partakes, in a happy manner, of that quaintness of expression so effective an adjunct to Ideality, when employed by the Shelleys, the Coleridges and the Tennysons, but so frequently debased, and rendered ridiculous, by the herd of brainless imitators.

Wild roses by the abbey towers
Are gay in their young bud and bloom:
They were born of a race of funeral flowers,
That garlanded in long-gone hours,
A Templar's knightly tomb.

The tone employed in the concluding portions of Alnwick Castle, is, we sincerely think, reprehensible, and unworthy of Halleck. No true poet can unite in any manner the low burlesque with the ideal, and not be conscious of incongruity and of a profanation. Such verses as

Men in the coal and cattle line
From Tevoit's bard and hero land,
From royal Berwick's beach of sand,
From Wooller, Morpeth, Hexham, and
Newcastle upon Tyne.

may lay claim to oddity — but no more. These things are the defects and not the beauties of *Don Juan*. They are totally out of keeping with the graceful and delicate manner of the initial portions of *Alnwick Castle*, and serve no better purpose than to deprive the entire poem of all unity of effect. If a poet must be farcical, let him be just that, and nothing else. To be drolly sentimental is bad enough, as we have just seen in certain passages of the *Culprit Fay*, but to be sentimentally droll is a thing intolerable to men, and Gods, and columns.

Marco Bozzaris appears to have much lyrical without any high order of *ideal* beauty. *Force* is its prevailing character — a force, however, consisting more in a well ordered and sonorous arrangement of this metre,

and a judicious disposal of what may be called the circumstances of the poem, than in the true *material* of lyric vigor. We are introduced, first, to the Turk who dreams, at midnight, in his guarded tent,

of the hour
When Greece her knee in suppliance bent,
Should tremble at his power —

He is represented as revelling in the visions of ambition.

In dreams through camp and court he bore
The trophies of a conqueror;
In dreams his song of triumph heard;
Then wore his monarch's signet ring;
Then pressed that monarch's throne — a king;
As wild his thoughts and gay of wing
As Eden's garden bird.

In direct contrast to this we have Bozzaris watchful in the forest, and ranging his band of Suliotes on the ground, and amid the memories of Plataea. An hour elapses, and the Turk awakes from his visions of false glory — to die. But Bozzaris dies — to awake. He dies in the flush of victory to awake, in death, to an ultimate certainty of Freedom. Then follows an invocation to death. His terrors under ordinary circumstances are contrasted with the glories of the dissolution of Bozzaris, in which the approach of the Destroyer is

welcome as the cry
That told the Indian isles were nigh
To the world-seeking Genoese,
When the land-wind from woods of palm,
And orange groves and fields of balm,
Blew o'er the Haytian seas.

The poem closes with the poetical apotheosis of Marco Bozzaris as

One of the few, the immortal names
That are not born to die.

It will be seen that these arrangements of the subject are skillfully contrived — perhaps they are a little too evident, and we are enabled too readily by the perusal of one passage, to anticipate the succeeding. The rhythm is highly artificial. The stanzas are well adapted for vigorous expression — the fifth will afford a just specimen of the versification of the whole poem.

Come to the bridal Chamber, Death!
Come to the mother's when she feels
For the first time her first born's breath;

Come when the blessed seals
 That close the pestilence are broke,
 And crowded cities wail its stroke;
 Come in consumption's ghastly form,
 The earthquake shock, the ocean storm;
 Come when the heart beats high and warm,
 With banquet song, and dance, and wine;
 And thou art terrible — the tear,
 The groan, the knell, the pall, the bier;
 And all we know, or dream, or fear
 Of agony, are thine.

Granting, however, to *Marco Bozzaris*, the minor excellences we have pointed out, we should be doing our conscience great wrong in calling it, upon the whole, any more than a very ordinary matter. It is surpassed, even as a lyric, by a multitude of foreign and by many American compositions of a similar character. To Ideality it has few pretensions, and the finest portion of the poem is probably to be found in the verses we have quoted elsewhere —

Thy grasp is welcome as the hand
 Of brother in a foreign land;
 Thy summons welcome as the cry
 That told the Indian isles were nigh
 To the world-seeking Genoese,
 When the land-wind from woods of palm
 And orange groves, and fields of balm
 Blew o'er the Haytian seas.

The verses entitled *Burns* consist of thirty-eight quatrains — the three first lines of each quatrain being of four feet, the fourth of three. This poem has many of the traits of *Alnwick Castle*, and bears also a strong resemblance to some of the writings of Wordsworth. Its chief merits, and indeed the chief merit, so we think, of all the poems of Halleck is the merit of *expression*. In the brief extracts from *Burns* which follow, our readers will recognize the peculiar character of which we speak.

Wild Rose of Alloway! my thanks:
 Thou mind'st me of that *autumn noon*
When first we met upon "the banks
 And braes o' bonny Doon" —

Like thine, beneath the thorn-tree's bough,
 My sunny hour was glad and brief —
 We've crossed the winter sea, *and thou*
 Art withered — flower and leaf,

*There have been loftier themes than his,
And longer scrolls and louder lyres
And lays lit up with Poesy's
Purer and holier fires.*

*And when he breathes his master-lay
Of Alloway's witch-haunted wall
All passions in our frames of clay
Come thronging at his call.*

*Such graves as his are pilgrim-shrines,
Shrines to no code or creed confined —
The Delphian vales, the Palestines,
The Meccas of the mind.*

*They linger by the Doon's low trees,
And pastoral Nith, and wooded Ayr,
And round thy Sepulchres, Dumfries!
The Poet's tomb is there.*

Wyoming is composed of nine Spenserian stanzas. With some unusual excellences, it has some of the worst faults of Halleck. The lines which follow are of great beauty.

*I then but dreamed: thou art before me now,
In life — a vision of the brain no more,
I've stood upon the wooded mountain's brow,
That beetles high thy lovely valley o'er;
And now, where winds thy river's greenest shore,
Within a bower of sycamores am laid;
And winds as soft and sweet as ever bore
The fragrance of wild flowers through sun and shade
Are singing in the trees, whose low boughs press my head.*

The poem, however, is disfigured with the mere burlesque of some portions of Alnwick Castle — with such things as

*he would look particularly droll
In his Iberian boot and Spanish plume;*

and

*A girl of sweet sixteen
Love-darting eyes and tresses like the morn
Without a shoe or stocking — hoeing corn,*

mingled up in a pitiable manner with images of real beauty.

The Field of the Grounded Arms contains twenty-four quatrains, without rhyme, and, we think, of a disagreeable versification. In this poem are to be observed some of the finest passages of Halleck. For example —

Strangers! your eyes are on that valley fixed
Intently, as we gaze on vacancy,
When the mind's wings o'erspread
The spirit world of dreams.

and again —

O'er sleepless seas of grass whose waves are flowers.

Red-Jacket has much power of expression with little evidence of poetical ability. Its humor is very fine, and does not interfere, in any great degree, with the general tone of the poem.

A *Sketch* should have been omitted from the edition as altogether unworthy of its author.

The remaining pieces in the volume are *Twilight*; *Psalm cxxxvii*; *To . . .*; *Love*; *Domestic Happiness*; *Magdalen*; *From the Italian*; *Woman*; *Connecticut*; *Music*; *On the Death of Lieut. William Howard Allen*; *A Poet's Daughter*; and *On the Death of Joseph Rodman Drake*. Of the majority of these we deem it unnecessary to say more than that they partake, in a more or less degree, of the general character observable in the poems of Halleck. *The Poet's Daughter* appears to us a particularly happy specimen of that general character, and we doubt whether it be not the favorite of its author. We are glad to see the vulgarity of

I'm busy in the cotton trade
And sugar line,

omitted in the present edition. The eleventh stanza is certainly not English as it stands — and besides it is altogether unintelligible. What is the meaning of this?

But her who asks, though first among
The good, the beautiful, the young
The birthright of a spell more strong
Than these have brought her.

The Lines on the Death of Joseph Rodman Drake, we prefer to any of the writings of Halleck. It has that rare merit in composition of this kind — the union of tender sentiment and simplicity. This poem consists merely of six quatrains, and we quote them in full.

Green be the turf above thee,
Friend of my better days!
None knew thee but to love thee,
Nor named thee but to praise.

Tears fell when thou wert dying,
From eyes unused to weep,
And long, where thou art lying,
Will tears the cold turf steep.

When hearts whose truth was proven,
 Like thine are laid in earth,
 There should a wreath be woven
 To tell the world their worth.

And I, who woke each morrow
 To clasp thy hand in mine,
 Who shared thy joy and sorrow,
 Whose weal and woe were thine —

It should be mine to braid it
 Around thy faded brow,
 But I've in vain essayed it,
 And feel I cannot now.

While memory bids me weep thee,
 Nor thoughts nor words are free,
 The grief is fixed too deeply,
 That mourns a man like thee.

If we are to judge from the subject of these verses, they are a work of some care and reflection. Yet they abound in faults. In the line,

Tears fell when thou wert dying;

wert is not English.

Will tears the cold turf steep,

is an exceedingly rough verse. The metonymy involved in

There should a wreath be woven
 To *tell* the world their worth,

is unjust. The quatrain beginning,

And I who woke each morrow,

is ungrammatical in its construction when viewed in connection with the quatrain which immediately follows. "Weep thee" and "deeply" are inaccurate rhymes — and the whole of the first quatrain,

Green be the turf, &c.

although beautiful, bears too close a resemblance to the still more beautiful lines of William Wordsworth,

She dwelt among the untrodden ways
 Beside the springs of Dove,
 A maid whom there were none to praise
 And very few to love.

As a versifier Halleck is by no means equal to his friend, all of whose poems evince an ear finely attuned to the delicacies of melody. We seldom meet with more inharmonious lines than those, generally, of the author of *Alnwick Castle*. At every step such verses occur as,

And *the* monk's hymn and minstrel's song —
 True *as* the steel of *their* tried blades —
 For him the joy of *her* young years —
 Where *the* Bard-peasant first drew breath —
 And withered *my* life's leaf like thine —

in which the proper course of the rhythm would demand an accent upon syllables too unimportant to sustain it. Not infrequently, too, we meet with lines such as this,

Like torn branch from death's leafless tree,

in which the multiplicity of consonants renders the pronunciation of the words at all, a matter of no inconsiderable difficulty.

But we must bring our notice to a close. It will be seen that while we are willing to admire in many respects the poems before us, we feel obliged to dissent materially from that public opinion (perhaps not fairly ascertained) which would assign them a very brilliant rank in the empire of Poesy. That we have among us poets of the loftiest order we believe — but we do *not* believe that these poets are Drake and Halleck.

Bryant's Poems

MR. BRYANT'S poetical reputation, both at home and abroad, is greater, we presume, than that of any other American. British critics have frequently awarded him high praise; and here, the public press have been unanimous in approbation. We can call to mind no dissenting voice. Yet the nature, and, most especially the manner, of the expressed opinions in this case, should be considered as somewhat equivocal, and but too frequently must have borne to the mind of the poet doubts and dissatisfaction. The edition now before us may be supposed to embrace all such of his poems as he deems not unworthy his name. These (amounting to about one hundred) have been "carefully revised." With the exception of some few, about which nothing could well be said, we will speak briefly of them one by one, but in such order as we may find convenient.

The Ages, a didactic piece of thirty-five Spenserian stanzas, is the first and longest in the volume. It was originally printed in 1821, with about half a dozen others now included in this collection. The design of the author in this poem is "from a survey of the past ages of the world, and of the successive advances of mankind in knowledge and virtue, to justify and confirm the hopes of the philanthropist for the future destinies of the

human race." It is, indeed, an essay on the perfectibility of man, wherein, among other better arguments some in the very teeth of analogy, are deduced from the eternal *cycles* of physical nature, to sustain a hope of *progression* in happiness. But it is only as a poem that we wish to examine *The Ages*. Its commencement is impressive. The four initial lines arrest the attention at once by a quiet dignity of manner, an air of placid contemplation, and a versification combining the extremes of melody and force —

When to the common rest that crowns our days,
Called in the noon of life, the good man goes,
Or full of years, and ripe in wisdom, lays
His silver temples in their last repose —

The five concluding lines of the stanza, however, are not equally effective —

When, o'er the buds of youth, the death-wind blows,
And blights the fairest; when our bitterest tears
Stream, as the eyes of those that love us close,
We think on what they were, with many fears
Lest goodness die with them, and leave the coming years.

The defects, here, are all of a metrical and of course minor nature, but are still defects. The line

When o'er the buds of youth the death-wind blows,

is impeded in its flow by the final *th* in *youth*, and especially in *death* where *w* follows. The word *tears* cannot readily be pronounced after the final *st* in *bitterest*; and its own final consonants, *rs*, in like manner render an effort necessary in the utterance of *stream* which commences the next line. In the verse

We think on what they were, with many fears

the word *many* is, from its nature, too rapidly pronounced for the fulfilment of the *time* necessary to give weight to the foot of two syllables. All words of two syllables do not necessarily constitute a foot (we speak now of the Pentameter here employed) even although the syllables be entirely distinct, as in *many*, *very*, *often*, and the like. Such as, without effort, cannot employ in their pronunciation the *time* demanded by each of the preceding and succeeding feet of the verse, and occasionally of a preceding verse, will never fail to offend. It is the perception of this fact which so frequently forces the versifier of delicate ear to employ feet exceeding what are unjustly called legitimate dimensions. For example. At page 21 of the volume before us we have the following lines —

Lol to the smiling Arno's classic side,
The emulous nations of the West repair!

These verses are exceedingly forcible, yet, upon scanning the latter we find a syllable too many. We shall be told possibly that there should be an elision of the *e* in *the* at the commencement. But no — this was not intended. Both *the* and *emulous* demand a perfect accentuation. The verse commencing *Lo!*

Lo! to the smiling Arno's classic side,

has, it will be observed, a Trochee in its first foot. As is usually the case, the whole line partakes, in consequence, of a stately and emphatic enunciation, and to equalize the time in the verse succeeding, something more is necessary than the succession of Iambuses which constitute the ordinary English Pentameter. The equalization is therefore judiciously effected by the introduction of an additional syllable. But in the lines

Stream, as the eyes of those that love us close,
We think on what they were with many fears,

lines to which the preceding observations will equally apply, this additional syllable is wanting. Did the rhyme admit of the alteration, everything necessary could be accomplished by writing

We think on what they were with *many a* fear,
Lest goodness die with them and leave the coming year.

These remarks may be considered hypercritical — yet it is undeniable that upon a rigid attention to minutiae such as we have pointed out, any great degree of metrical success must altogether depend. We are more disposed, too, to dwell upon the particular point mentioned above, since, with regard to it, the American Monthly, in a late critique upon the poems of Mr. Willis, has evidently done that gentleman injustice. The reviewer has fallen into what we conceive the error of citing, *by themselves*, (that is to say insulated from the context) such verses as

The night-wind with a *desolate* moan swept by.

With *difficult* energy and when the rod.

.

Fell through, and with the *tremulous* hand of age.

.

With *supernatural* whiteness loosely fell.

for the purpose of animadversion. "The license" he says "of turning such words as 'passionate' and 'desolate' into two syllables could only have been taken by a pupil of the Fantastic School." We are quite sure that Mr. Willis had no purpose of turning them into words of two syllables — nor

even, as may be supposed upon a careless examination, of *pronouncing them in the same time* which would be required for two ordinary, syllables. The excesses of measure are here employed (perhaps without any definite design on the part of the writer, who may have been guided solely by ear) with reference to the proper equalization, of *balancing*, if we may so term it, of time, *throughout* an entire sentence. This, we confess, is a novel idea, but, we think, perfectly tenable. Any musician will understand us. Efforts for the relief of monotone will necessarily produce fluctuations in the time of any metre, which fluctuations, if not subsequently counterbalanced, affect the ear like unresolved discords in music. The deviations then of which we have been speaking, from the strict rules of prosodial art, are but improvements upon the rigor of those rules, and are a merit, not a fault. It is the nicety of this species of equalization more than any other metrical merit, which elevates Pope as a versifier above the mere couplet-maker of his day; and, on the other hand, it is the extension of the principle to *sentences of greater length* which elevates Milton above Pope. Knowing this, it was, of course, with some surprise that we found the American Monthly (for whose opinions we still have the highest respect,) citing Pope in opposition to Mr. Willis upon the very point to which we allude. A few examples will be sufficient to show that Pope not only made free use of the license referred to, but that he used it for the reasons, and under the circumstances which we have suggested.

Oh thou! whatever title please thine ear,
Dean, Drapier, Bickerstaff, or Gulliver!
Whether thou choose Cervantes' serious air,
Or laugh and shake in *Rabelais'* easy chair.

Any person will here readily perceive that the third line

Whether thou choose Cervantes' serious air,

differs in time from the usual course of the rhythm, and requires some counterbalance in the line which succeeds. It is indeed precisely such a verse as that of Mr. Bryant's upon which we have commented,

Stream, as the eyes of those that love us close,

and commences in the same manner with a Trochee. But again, from Pope we have —

Hence hymning Tyburn's elegiac lines
Hence Journals, Medleys, *Mercuries*, Magazines.

Else all my prose and verse were much the same,
This prose on stilts, that *poetry* fallen lame.

And thrice he lifted high the birth-day brand
And thrice he dropped it from his *quivering* hand.

Here stood her opium, here she nursed her owls,
And here she planned the *imperial* seat of fools.

Here to her chosen all her works she shows;
Prose swell'd to verse, verse *loitering* into prose.

Rome in her Capitol saw Querno sit
Throned on *seven* hills, the Antichrist of wit.

And his this drum whose hoarse heroic bass
Drowns the loud *clarion* of the braying ass.

But such a bulk as no twelve bards could raise,
Twelve *starveling* bards of these *degenerate* days.

These are all taken at random from the first book of the *Dunciad*. In the last example it will be seen that the two additional syllables are employed with a view of equalizing the time with that of the verse.

But such a bulk as no twelve bards could raise,

a verse which will be perceived to labor in its progress — and which Pope, in accordance with his favorite theory of making sound accord with sense, evidently intended so to labor. It is useless to say that the words should be written with elision — *starv'ling* and *degen'rate*. Their *pronunciation* is not thereby materially affected — and, besides, granting it to be so, it may be as well to make the elision also in the case of Mr. Willis. But Pope had no such intention, nor, we presume, had Mr. W. It is somewhat singular, we may remark, en passant, that the American Monthly, in a subsequent portion of the critique alluded to, quotes from Pope as a line of “sonorous grandeur” and one beyond the ability of our American poet, the well known

Luke's iron crown and Damien's bed of steel.

Now this is indeed a line of “sonorous grandeur” — but it is rendered so principally if not altogether by that very excess of metre (in the word Damien) which the reviewer has condemned in Mr. Willis. The lines which we quote below from Mr. Bryant's poem of *The Ages* will suffice to show that the author we are now reviewing fully appreciates the force of such occasional excess, and that he has only neglected it through oversight in the verse which suggested these observations.

Peace to the just man's *memory* — let it grow
 Greener with years, and blossom through the flight
 Of ages — let the mimic canvass show
 His calm *benevolent* features.

Does *prodigal* Autumn to our age deny
 The plenty that once swelled beneath his sober eye?

Look on this beautiful world and read the truth
 In her fair page.

Will then the *merciful* One who stamped our race
 With his own image, and who gave them sway
 O'er Earth and the glad dwellers on her face,
 Now that our *flourishing* nations far away
 Are spread, where'er the moist earth drinks the day,
 Forget the ancient care that taught and nursed
 His latest offspring?

He who has tamed the *elements* shall not live
 The slave of his own passions.

When liberty awoke
 New-born, amid those *beautiful* vales.

Oh Greece, thy *flourishing* cities were a spoil
 Unto each other.

And thou didst drive from thy *unnatural* breast
 Thy just and brave.

Yet her *degenerate* children sold the crown.

Instead of the pure heart and *innocent* hands —

Among thy gallant sons that guard thee well
 Thou laugh'st at *enemies*. Who shall then declare —

Far like the comet's way thro' *infinite* space.

The full region leads
 New *colonies* forth.

Full many a horrible worship that, of old,
 Held o'er the *shuddering* realms unquestioned sway.

All these instances, and some others, occur in a poem of but thirty-five stanzas — yet, in only a very few cases is the license improperly used. Before quitting this subject it may be as well to cite a striking example from Wordsworth —

There was a youth whom I had loved so long,
That when I loved him not I cannot say.
Mid the green mountains *many and many* a song
We two had sung like gladsome birds in May.

Another specimen, and one still more to the purpose may be given from Milton whose accurate ear (although he cannot justly be called the best of versifiers) included and balanced without difficulty the rhythm of the longest passages.

But say, if our *Deliverer* up to heaven
Must re-ascend, what will betide the few
His faithful, left among the unfaithful herd,
The enemies of truth? who then shall guide
His people, who defend? Will they not deal
More with his *followers* than with him they dealt?
Be sure they will, *said the Angel*.

The other metrical faults in *The Ages* are few. Mr. Bryant is not always successful in his Alexandrines. Too great care cannot be taken, we think, in so regulating this species of verse as to admit of the necessary pause at the end of the third foot — or at least as not to render a pause necessary elsewhere. We object, therefore, to such lines as

A palm like his, and catch from him the hallowed flame.

The truth of heaven, and kneel to Gods that heard them not.

That which concludes Stanza X, although correctly cadenced in the above respect, requires an accent on the monosyllable *the*, which is too unimportant to sustain it. The defect is rendered the more perceptible by the introduction of a Trochee in the first foot.

The sick untended then
Languished in *the* damp shade, and died afar from men.

We are not sure that such lines as

A boundless sea of blood and *the* wild air.

The smile of heaven, till *a* new age expands.

are in any case justifiable, and they can be easily avoided. As in the Alexandrine mentioned above, the course of the rhythm demands an accent on monosyllables too unimportant to sustain it. For this prevalent heresy in metre we are mainly indebted to Byron, who introduced it freely, with the view of imparting an abrupt energy to his verse. There are, however, many better ways of relieving a monotone.

Stanza VI is, throughout, an exquisite specimen of versification, besides embracing many beauties both of thought and expression.

Look on this beautiful world and read the truth
In her fair page; see every season brings
New change, to her, of everlasting youth;
Still the green soil with joyous living things
Swarms; the wide air is full of joyous wings;
And myriads, still, are happy in the sleep
Of ocean's azure gulfs, and where he flings
The restless surge. Eternal love doth keep
In his complacent arms the earth, the air, the deep.

The cadences, here, at the words *page*, *swarms*, and *surge* respectively, cannot be surpassed. We shall find, upon examination, comparatively few consonants in the stanza, and by their arrangement no impediment is offered to the flow of the verse. Liquids and the most melodious vowels abound. *World*, *eternal*, *season*, *wide*, *change*, *full*, *air*, *everlasting*, *wings*, *flings*, *complacent*, *surge*, *gulfs*, *myriads*, *azure*, *ocean*, *sail*, and *joyous*, are among the softest and most sonorous sounds in the language, and the partial line after the pause at *surge*, together with the stately march of the Alexandrine which succeeds, is one of the finest imaginable of finales —

Eternal love doth keep
In his complacent arms, the earth, the air, the deep.

The higher beauties of the poem are not, we think, of the highest. It has unity, completeness, — a beginning, middle and end. The tone, too, of calm, hopeful, and elevated reflection, is well sustained throughout. There is an occasional quaint grace of expression, as in

Nurse of full streams, and lifter up of proud
Sky-mingling mountains that o'erlook the cloud —

or of antithetical and rhythmical force combined, as in

The shock that hurled
To dust in many fragments dashed and strewn
The throne whose roots were in another world
And whose far-stretching shadow awed our own.

But we look in vain for something more worthy commendation. At the same time the piece is especially free from errors. Once only we meet with an unjust metonymy, where a sheet of water is said to

Cradle, in his soft *embrace*, a gay
Young group of grassy islands.

We find little originality of thought, and less imagination. But in a poem essentially didactic, of course we cannot hope for the loftiest breathings of the Muse.

To the Past is a poem of fourteen quatrains — three feet and four alternately. In the second quatrain, the lines

And glorious ages gone
Lie deep within the shadow of thy womb.

are, to us, disagreeable. Such things are common, but at best, repulsive. In the present case there is not even the merit of illustration. The womb, in any just imagery, should be spoken of with a view to things future; here it is employed, in the sense of the tomb, and with a view to things past. In Stanza XI the idea is even worse. The allegorical meaning throughout the poem, although generally well sustained, is not always so. In the quatrain

Thine for a space are they —
Yet shalt thou yield thy treasures up at last;
Thy gates shall yet give way
Thy bolts shall fall, inexorable Past!

it seems that *The Past*, as an allegorical personification, is confounded with *Death*.

The Old Man's Funeral is of seven stanzas, each of six lines — four Pentameters and Alexandrine rhyming. At the funeral of an old man who has lived out his full quota of years, another, as aged, reproves the company for weeping. The poem is nearly perfect in its way — the thoughts striking and natural — the versification singularly sweet. The third stanza embodies a fine idea, beautifully expressed.

Ye sigh not when the sun, his course fulfilled,
His glorious course rejoicing earth and sky,
In the soft evening when the winds are stilled,
Sings where his islands of refreshment lie,
And leaves the smile of his departure spread
O'er the warm-colored heaven, and ruddy mountain head.

The technical word *chronic* should have been avoided in the fifth line of Stanza VI —

No chronic tortures racked his aged limb.

The Rivulet has about ninety octo-syllabic verses. They contrast the changing and perishable nature of our human frame, with the greater durability of the Rivulet. The chief merit is simplicity. We should imagine the poem to be one of the earliest pieces of Mr. Bryant, and to have undergone much correction. In the first paragraph are, however, some awkward constructions. In the verses, for example

This little rill that from the springs
Of yonder grove its current brings,
Plays on the slope awhile, and then
Goes prattling into groves again.

the reader is apt to suppose that *rill* is the nominative to *plays*, whereas it is the nominative only to *drew* in the subsequent lines,

Oft to its warbling waters drew
My little feet when life was new.

The proper verb is, of course, immediately seen upon reading these latter lines — but the ambiguity has occurred.

The Prairies. This is a poem, in blank Pentameter, of about one hundred and twenty-five lines, and possesses features which do not appear in any of the pieces above mentioned. Its descriptive beauty is of a high order. The peculiar points of interest in the Prairie are vividly shown forth, and as a local painting, the work is, altogether, excellent. Here are moreover, evidences of fine imagination. For example —

The great heavens
Seem to *stoop down upon the scene* in love —
A nearer vault and of a tenderer blue
Than that which bends above the eastern hills.

Till twilight blushed, and lovers walked and wooed
In a forgotten language, and old tunes
From instruments of unremembered form
Gave the soft winds a voice.

The bee
Within the hollow oak. *I listen long*
To his domestic hum, and think I hear
The sound of the advancing multitude
Which soon shall fill these deserts.

Breezes of the south!
Who toss the golden and the flame-like flowers,
And pass the prairie-hawk that poised on high,
Flaps his broad wings yet moves not!

There is an objectionable ellipsis in the expression "I behold them from the first," meaning "first time;" and either a grammatical or typographical error of moment in the fine sentence commencing

Fitting floor
For this magnificent temple of the sky —
With flowers whose glory and whose multitude
Rival the constellations!

Earth, a poem of similar length and construction to *The Prairies*, embodies a noble conception. The poet represents himself as lying on the earth in a "midnight black with clouds," and giving ideal voices to the varied sounds of the coming tempest. The following passages remind us of some of the more beautiful portions of Young.

On the breast of Earth
I lie and listen to her mighty voice;
*A voice of many tones — sent up from streams
That wander through the gloom, from woods unseen,
Swayed by the sweeping of the tides of air,
From rocky chasms where darkness dwells all day,
And hollows of the great invisible hills,
And sands that edge the ocean stretching far
Into the night — a melancholy sound!*

Ha! how the murmur deepens! I perceive
And tremble at its dreadful import. *Earth
Uplifts a general cry for guilt and wrong
And Heaven is listening. The forgotten graves
Of the heart broken utter forth their plaint.*
The dust of her who loved and was betrayed,
And him who died neglected in his age,
The sepulchres of those who for mankind
Labored, and earned the recompense of scorn,
Ashes of martyrs for the truth, and bones
Of those who in the strife for liberty
Were beaten down, their corse given to dogs,
Their names to infamy, all find a voice!

In this poem and elsewhere occasionally throughout the volume, we meet with a species of grammatical construction, which, although it is to be found in writing of high merit, is a mere affectation, and, of course, objectionable. We mean the abrupt employment of a direct pronoun in place of the customary *relative*. For example —

Or haply dost thou grieve for those that die —
For living things *that* trod awhile thy face,

The love of thee and heaven, and how *they* sleep,
Mixed with the shapeless dust on which thy herds
Trample and graze?

The note of interrogation here, renders the affectation more perceptible.

The poem *To the Apenines* resembles, in meter, that entitled *The Old Man's Funeral*, except that the former has a Pentameter in place of the Alexandrine. This piece is chiefly remarkable for the force, metrical and moral, of its concluding stanza.

In you the heart that sighs for Freedom seeks
Her image; there the winds no barrier know;
Clouds come and rest, and leave your fairy peaks;
While even the immaterial Mind, below,
And Thought, her winged offspring, chained by power,
Pine silently for the redeeming hour.

The Knight's Epitaph consists of about fifty lines of blank Pentameter. This poem is well conceived and executed. Entering the Church of St. Catherine at Pisa, the poet is arrested by the image of an armed knight graven upon the lid of a sepulchre. The epitaph consists of an imaginative portraiture of the knight, in which he is made the impersonation of the ancient Italian chivalry.

Seventy-six has seven stanzas of a common, but musical versification, of which these lines will afford an excellent specimen.

That death-stain on the vernal sword,
Hallowed to freedom all the shore —
In fragments fell the yoke abhorred —
The footsteps of a foreign lord
Profaned the soil no more.

The Living Lost has four stanzas of somewhat peculiar construction, but admirably adapted to the tone of contemplative melancholy which pervades the poem. We can call to mind few things more singularly impressive than the eight concluding verses. They combine ease with severity, and have antithetical force without effort or flippancy. The final thought has also a high ideal beauty.

But ye who for the living lost
That agony in secret bear
Who shall with soothing words accost
The strength of your despair?
Grief for your sake is scorn for them
Whom ye lament, and all condemn,
And o'er the world of spirit lies
A gloom from which ye turn your eyes.

The first stanza commences with one of those affectations which we noticed in the poem "Earth."

Matron, the children of whose love,
Each to his grave in youth have passed,
And now the mould is heaped above
The dearest and the last.

The Strange Lady is of the fourteen syllable metre, answering to two lines, one of eight syllables, the other six. This rhythm is unmanageable, and requires great care in the rejection of harsh consonants. Little, however, has been taken, apparently, in the construction of the verses

As if they loved to breast the breeze that sweeps the cool
clear sky.

And thou shoudst chase the nobler game, and I bring
down the bird.

Or that strange dame so gay and fair were some mysterious foe, which are not to be pronounced without labor. The story is old — of a young gentleman who going out to hunt, is inveigled into the woods and destroyed by a fiend in the guise of a fair lady. The ballad character is nevertheless well preserved, and this, we presume, is nearly every thing intended.

The Hunter's Vision is skilfully and sweetly told. It is a tale of a young hunter who, overcome with toil, dozes on the brink of a precipice. In this state between waking and sleeping, he fancies a spirit-land in the fogs of the valley beneath him, and sees approaching him the deceased lady of his love. Arising to meet her, he falls, with the effort, from the crag, and perishes. The state of reverie is admirably pictured in the following stanzas. The poem consists of nine such.

All dim in haze the mountains lay
With dimmer vales between;
And rivers glimmered on their way
By forests faintly seen;
While ever rose a murmuring sound
From brooks below and bees around.

He listened till he seemed to hear
A strain so soft and low
That whether in the mind or ear
The listener scarce might know.
With such a tone, so sweet and mild
The watching mother lulls her child.

Catterskill Falls is a narrative somewhat similar. Here the hero is also a hunter — but of delicate frame. He is overcome with the cold at the foot of the falls, sleeps, and is near perishing — but, being found by some woodmen, is taken care of, and recovers. As in the *Hunter's Vision*, the dream of the youth is the main subject of the poem. He fancies a goblin palace in the icy network of the cascade, and peoples it in his vision with ghosts. His entry into this palace is, with rich imagination on the part of the poet, made to correspond with the time of the transition from the state of reverie to that of nearly total insensibility.

They eye him not as they pass along,
 But his hair stands up with dread,
 When he feels that he moves with that phantom throng
 Till those icy turrets are over his head,
 And the torrent's roar as they enter seems
 Like a drowsy murmur heard in dreams.

The glittering threshold is scarcely passed
 When there gathers and wraps him round
 A thick white twilight sullen and vast
 In which there is neither form nor sound;
 The phantoms, the glory, vanish all
 Within the dying voice of the waterfall.

There are nineteen similar stanzas: The metre is formed of Iambuses and Anapests.

The Hunter of the Prairies (fifty-six octosyllabic verses with alternate rhymes) is a vivid picture of the life of a hunter in the desert. The poet, however, is here greatly indebted to his subject.

The Damsel of Peru is in the fourteen syllable metre, and has a most spirited, imaginative and musical commencement —

Where olive leaves were twinkling in every wind that blew,
 There sat beneath the pleasant shade a damsel of Peru.

This is also a ballad, and a very fine one — full of action, chivalry, energy and rhythm. Some passages have even a loftier merit — that of a glowing ideality. For example —

For the noon is coming on, and the sunbeams fiercely beat,
 And the silent hills and forest-tops seem reeling in the heat.

The Song of Pitcairn's Island is a sweet, quiet and simple poem, of a versification differing from that of any preceding piece. We subjoin a specimen. The Tahetian maiden addresses her lover.

Come talk of Europe's maids with me
 Whose necks and cheeks they tell
 Outshine the beauty of the sea,
 White foam and crimson shell.
 I'll shape like theirs my simple dress
 And bind like them each jetty tress,
 A sight to please thee well,
 And for my dusky brow will braid
 A bonnet like an English maid.

There are seven similar stanzas.

Rispah is a scriptural theme from 2 Samuel, and we like it less than any poem yet mentioned. The subject, we think, derives no additional interest from its poetical dress. The metre resembling, except in the matter of rhyme, that of "Catterskill Falls," and consisting of mingled Iambuses and Anapaests, is the most positively disagreeable of any which our language admits, and, having a frisky or fidgetty rhythm, is singularly ill-adapted to the lamentations of the bereaved mother. We cannot conceive how the fine ear of Mr. Bryant could admit such verses as,

And Rispah once the loveliest of all
 That bloomed and smiled in the court of Saul, &c.

The Indian Girl's Lament and *The Arctic Lover* have nearly all the peculiarities of the "*Song of Pitcairn's Island*."

The Massacre at Scio is only remarkable for inaccuracy of expression in the two concluding lines —

Till the last link of slavery's chain
 Is shivered to be worn no more.

What shall be worn no more? The chain — but the link is implied.

Monument Mountain is a poem of about a hundred and forty blank Pentameters and relates the tale of an Indian maiden who loved her cousin. Such a love being deemed incestuous by the morality of her tribe, she threw herself from a precipice and perished. There is little peculiar in the story or its narration. We quote a rough verse —

The mighty columns with which earth props heaven.

The use of the epithet *old* preceded by some other adjective, is found so frequently in this poem and elsewhere in the writings of Mr. Bryant, as to excite a smile upon each recurrence of the expression.

In all that *proud old* world beyond the deep —
 There is a tale about these *gray old* rocks —

The *wide old* woods resounded with her song —
 And the *gray old* men that passed —
 And from the *gray old* trunks that high in heaven.

We dislike too the antique use of the word *affect* in such sentences as

They deemed
 Like worshippers of the elder time that God
 Doth walk in the high places and *affect*
 The earth-o'erlooking mountains.

Milton, it is true, uses it — we remember it especially in *Comus* —

'T is most true
 That musing meditation most *affects*
 The pensive secrecy of desert cell —

but then Milton would not use it were he writing *Comus today*.

In the *Summer Wind*, our author has several successful attempts at making "the sound an echo to the sense." For example —

For me, I lie
Languidly in the shade, where the thick turf
 Yet virgin from the kisses of the sun
 Retains some freshness.

All is silent, save the faint
 And interrupted murmur of the bee
Settling on the sick flowers, and then again
 Instantly on the wing.

All the green herbs
 Are stirring in his breath; a thousand flowers
By the road side, and the borders of the brook
 Nod gaily to each other.

Autumn Woods. This is a poem of much sweetness and simplicity of expression, and including one or two fine thoughts, viz:

the sweet South-west *at play*
Flies, rustling, where the painted leaves are strown
Along the winding way.

But 'neath yon crimson tree
 Lover to listening maid might breathe his flame,
 Nor mark within its roseate canopy
 Her flush of maiden shame.

The mountains that unfold
In their wide sweep the colored landscape round,
Seem *groups of giant kings in purple and gold*
That guard the enchanted ground.

All this is beautiful — the sentences italicized especially so. Happily to endow inanimate nature with sentience and a capability of moral action is one of the severest tests of the poet. Even the most unmusical ear will not fail to appreciate the rare beauty and strength of the extra syllable in the line

Seem groups of giant kings in *purple* and gold.

The Distinterred Warrior has a passage we do not clearly understand. Speaking of the Indian our author says —

For he was fresher from the hand
That formed of earth the human face,
And to the elements did stand
In nearer kindred than our race.

There are ten similar quatrains in the poem.

The Greek Boy consists of four spirited stanzas, nearly resembling, in metre, *The Living Lost*. The two concluding lines are highly ideal.

A shoot of that old vine that made
The nations silent in its shade.

When the Firmament Quivers with Daylight's Young Beam, belongs to a species of poetry which we cannot be brought to admire. Some natural phenomenon is observed, and the poet taxes his ingenuity to find a parallel in the moral world. In general, we may assume, that the more successful he is in sustaining a parallel, the farther he departs from the true province of the Muse. The title, here, is a specimen of the metre. This is a kind which we have before designated as exceedingly difficult to manage.

To a Musquito, is droll, and has at least the merit of making, at the same time, no efforts at being sentimental. We are not inclined, however, to rank *as poems*, either this production or the article on *New England Coal*.

The Conjunction of Jupiter and Venus has ninety Pentameters. One of them

Kind influence. Lo! their orbs burn more bright,

can only be read, metrically, by drawing out *influence* into three marked syllables, shortening the long monosyllable, *Lo!* and lengthening the short one, *their*.

June is sweet and soft in its rhythm, and inexpressibly pathetic. There is an illy subdued sorrow and intense awe coming up, per force as it were to the surface of the poet's gay sayings about his grave, which we find thrilling us to the soul.

And what if cheerful shouts, at noon,
 Come, from the village sent,
 Or songs of maids, beneath the moon
 With fairy laughter blent?
 And what if, in the evening light,
 Betrothed lovers walk in sight
 Of my low monument?
 I would the lovely scene around
 Might know no sadder sight nor sound.
 I know, I know I should not see
 The season's glorious show,
 Nor would its brightness shine for me
 Nor its wild music flow;
 But if, around my place of sleep,
 The friends I love should come to weep,
 They might not haste to go
 Soft airs, and song, and light, and bloom
 Should keep them lingering by my tomb.

Innocent Child and Snow-White Flower, is remarkable only for the deficiency of a foot in one of its verses.

White as those leaves just blown apart
Are the folds of thy own young heart.

and for the graceful repetition in its concluding quatrain

Throw it aside in thy weary hour,
 Throw to the ground the fair white flower,
 Yet as thy tender years depart
 Keep that white and innocent heart.

Of the seven original sonnets in the volume before us, it is somewhat difficult to speak. The sonnet demands, in a great degree, point, strength, unity, compression, and a species of completeness. Generally, Mr. Bryant has evinced more of the first and the last, than of the three mediate qualities. *William Tell* is feeble. No forcible line ever ended with *liberty*, and the best of the rhymes — *thee, he, free*, and the like, are destitute of the necessary vigor. But for this rhythmical defect the thought in the concluding couplet —

The bitter cup they mingled strengthened thee
 For the great work to set thy country free

would have well ended the sonnet. *Midsummer* is objectionable for the variety of its objects of allusion. Its final lines embrace a fine thought —

As if the day of fire had dawned and sent
Its deadly breath into the firmament —

but the vigor of the whole is impaired by the necessity of placing an unwonted accent on the last syllable of *firmament*. *October* has little to recommend it, but the slight epigrammatism of its conclusion —

And when my last sand twinkled in the glass,
Pass silently from men — *as thou dost pass*.

The Sonnet *To Cole*, is feeble in its final lines. and is worthy of praise only in the verses —

Paths, homes, graves, ruins, from the lowest glen
To where life shrinks from the fierce Alpine air.

Mutation, a didactic sonnet, has few either of faults or beauties. *November* is far better. The lines

And the blue Gentian flower that, in the breeze,
Nods lonely, of her beauteous race the last,

are very happy. A single thought pervades and gives unity to the piece. We are glad, too, to see an Alexandrine in the close. In the whole metrical construction of his sonnets, however, Mr. Bryant has very wisely declined confining himself to the laws of the Italian poem, or even to the dicta of Capel Lofft. The Alexandrine is beyond comparison the most effective finale, and we are astonished that the common Pentameter should ever be employed. The best sonnet of the seven is, we think, that *To —*. With the exception of a harshness in the last line but one it is perfect. The finale is inimitable.

Ay, thou art for the grave; thy glances shine
Too brightly to shine long; another Spring
Shall deck her for men's eyes, but not for thine —
Sealed in a sleep which knows no wakening.
The fields for thee have no medicinal leaf,
And the vexed ore no mineral of power;
And they who love thee wait in anxious grief
Till the slow plague shall bring the fatal hour.
Glide softly to thy rest, then; Death should come
Gently to one of gentle mould like thee,
As light winds wandering through groves of bloom
Detach the delicate blossom from the tree.
Close thy sweet eyes, calmly, and without pain,
And we will trust in God to see thee yet again.

To a Cloud, has another instance of the affectation to which we alluded in our notice of *Earth*, and *The Living Lost*.

Whose sons at length have heard the call that comes
 From the old battle fields and tombs,
 And risen, and drawn the sword, and on the foe
 Have dealt the swift and desperate blow,
 And the Othman power is cloven, and the stroke
 Has touched its chains, and they are broke.

Of the *Translations* in the volume it is not our intention to speak in detail. *Mary Magdalen*, from the Spanish of Bartolemé Leonardo De Argensola, is the finest specimen of versification in the book. *Alexis*, from the Spanish of Iglesias, is delightful in its exceeding delicacy, and general beauty. We cannot refrain from quoting it entire.

Alexis calls me cruel —
 The rifted crags that hold
 The gathered ice of winter,
 He says, are not more cold.

When even the very blossoms
 Around the fountain's brim,
 And forest walks, can witness
 The love I bear to him.

I would that I could utter
 My feelings without shame
 And tell him how I love him
 Nor wrong my virgin fame.

Alas! to seize the moment
 When heart inclines to heart,
 And press a suit with passion
 Is not a woman's part.

If man come not to gather
 The roses where they stand,
 They fade among their foliage,
 They cannot seek his hand.

The *Waterfowl* is very beautiful, but still not entitled to the admiration which it has occasionally elicited. There is a fidelity and force in the picture of the fowl as brought before the eye of the mind, and a fine sense of *effect* in throwing its figure on the background of the "crimson sky," amid "falling dew," "while glow the heavens with the last steps of

day." But the merits which possibly have had most weight in the public estimation of the poem, are the melody and strength of its versification, (which is indeed excellent) and more particularly its *completeness*. Its rounded and didactic termination has done wonders:

on my heart,
Deeply hath sunk the lesson thou hast given
And shall not soon depart.

He, who, from zone to zone,
Guides through the boundless sky thy certain flight
In the long way that I must tread alone
Will lead my steps aright.

There are, however, points of more sterling merit. We fully recognize the poet in

Thou 'rt gone — the abyss of heaven
Hath swallowed up thy form.

There is a power whose care
Teaches thy way along that pathless coast —
The desert, and illimitable air —
Lone, wandering, but not lost.

The Forest Hymn consists of about a hundred and twenty blank Pentameters of whose great rhythmical beauty it is scarcely possible to speak too highly. With the exception of the line

The solitude. Thou art in the soft winds,

no fault, in this respect, can be found, while excellencies are frequent of a rare order, and evincing the greatest delicacy of ear. We might, perhaps, suggest, that the two concluding verses, beautiful as they stand, would be slightly improved by transferring to the last the metrical excess of the one immediately preceding. For the appreciation of this, it is necessary to quote six or seven lines in succession

Oh, from these sterner aspects of thy face
Spare me and mine, nor let us need the wrath
Of the mad unchained elements, to teach
Who rules them. Be it ours to meditate
In these calm shades thy milder majesty,
And to the beautiful order of thy works
Learn to conform the order of our lives.

There is an excess of one syllable in the first of the lines italicized. If we discard this syllable here, and adopt it in the final line, the close will acquire strength, we think, in acquiring a fuller volume.

Be it ours to meditate

In these calm shades thy milder majesty,
And to the perfect order of thy works
Conform, if we can, the order of our lives.

Directness, boldness, and simplicity of expression, are main features in the poem.

Oh God! when thou

Dost *scare* the world with tempests, set on fire
The heavens with falling thunderbolts, or fill
With all the waters of the firmament
The swift dark whirlwind that uproots *the* woods,
And drowns *the* villages.

Here an ordinary writer would have preferred the word *fright* to *scare*, and omitted the definite article before *woods* and *villages*.

To the Evening Wind has been justly admired. It is the best specimen of that *completeness* which we have before spoken of as a characteristic feature in the poems of Mr. Bryant. It has a beginning, middle, and end, each depending upon the other, and each beautiful. Here are three lines breathing all the spirit of Shelley.

Pleasant shall be thy way, *where meekly bows*
The shutting flower, and darkling waters pass,
And 'twixt the o'ershadowing branches and the grass.

The conclusion is admirable —

Go — but the circle of eternal change,
Which is the life of Nature, shall restore,
With sounds and scents from all thy mighty range,
Thee to thy birth-place of the deep once more;
Sweet odors in the sea air, sweet and strange,
Shall tell the home-sick mariner of the shore,
And, listening to thy murmur, he shall deem
He hears the rustling leaf and running stream.

Thanatopsis is somewhat more than half the length of *The Forest Hymn*, and of a character precisely similar. It is, however, the finer poem. Like *The Waterfowl*, it owes much to the point, force, and general beauty of its didactic conclusion. In the commencement, the lines

To him who, *in the love of nature*, holds
Communion with her visible forms, &c.

belong to a class of vague phrases, which, since the days of Byron, have obtained too universal a currency. The verse

Go forth under the open sky and list —

is sadly out of place amid the forcible and even Miltonic rhythm of such lines as

Take the wings
Of morning, and the Barcan desert pierce,
Or lose thyself in the continuous woods
Where rolls the Oregon.

But these are trivial faults indeed and the poem embodies a great degree of the most elevated beauty. Two of its passages, passages of the purest ideality, would alone render it worthy of the general commendation it has received.

So live, that when thy summons comes to join
The innumerable caravan that moves
To that mysterious realm where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry slave at night,
Scourged to his dungeon; but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

The hills

Rock-ribbed and ancient as the sun — the vales
Stretching in pensive quietude between —
The venerable woods — rivers that move
In majesty, and the complaining brooks
That make the meadows green — and, poured round all,
Old Ocean's gray and melancholy waste —
Are but the solemn decorations all
Of the great tomb of man.

Oh, fairest of the Rural Maids! is a gem, of which we cannot sufficiently express our admiration. We quote in full.

Oh, fairest of the rural maids!
Thy birth was in the forest shades;
Green boughs and glimpses of the sky
Were all that met thine infant eye.

Thy sports, thy wanderings when a child
Were ever in the sylvan wild;
And all the beauty of the place
Is in thy heart and on thy face.

*The twilight of the trees and rocks
Is in the light shade of thy locks,
Thy step is as the wind that weaves
Its playful way among the leaves.*

Thine eyes are springs, in whose serene
And silent waters Heaven is seen;
Their lashes are the herbs that look
On their young figures in the brook.

The forest depths by foot impressed
Are not more sinless than thy breast;
*The holy peace that fills the air
Of those calm solitudes, is there.*

A rich simplicity is a main feature in this poem — simplicity of design and execution. This is strikingly perceptible in the opening and concluding lines, and in *expression* throughout. But there is a far higher and more strictly *ideal* beauty, which it is less easy to analyze. The original conception is of the very loftiest order of true Poesy. A maiden is born in the forest —

*Green boughs and glimpses of the sky
Are all which meet her infant eye —*

She is not merely *modelled in character* by the associations of her childhood — this were the thought of an ordinary poet — an idea that we meet with every day in rhyme — but she imbibes, in her physical as well as moral being, the traits, the very features of the delicious scenery around her — *its loveliness becomes a portion of her own* —

The twilight of the trees and rocks
Is in the light shade of her locks,
And all the beauty of the place
Is in her heart and on her face.

It would have been a highly poetical idea to imagine the tints in the locks of the maiden deducing *a resemblance* to the “twilight of the trees and rocks,” from the constancy of her associations — but the spirit of Ideality is immeasurably more apparent when the “twilight” is represented as becoming *identified* with the shadows of her hair.

The twilight of the trees and rocks
*Is in the light shade of her locks,
And all the beauty of the place
Is in her heart and on her face.*

Feeling thus, we did not, in copying the poem, italicize the lines, although beautiful,

Thy step is *as* the wind that weaves
Its playful way among the leaves,

nor those which immediately follow. The two concluding verses, however, are again of the most elevated species of poetical merit.

The forest depths by foot impressed
Are not more sinless than thy breast —
The holy peace that fills the air
Of those calm solitudes, *is there*.

The image contained in the lines

Thine eyes are springs in whose serene
And silent waters Heaven is seen —

is one which, we think, for appropriateness, completeness, and every perfect beauty of which imagery is susceptible, has never been surpassed — but *imagery* is susceptible of *no* beauty like that we have designated in the sentences above. The latter idea, moreover, is not original with our poet.

In all the rhapsodies of Mr. Bryant, which have reference to the beauty or the majesty of nature, is a most audible and thrilling tone of love and exultation. As far as he appreciates her loveliness or her augustness, no appreciation can be more ardent, more full of heart, more replete with the glowing soul of adoration. Nor, either in the moral or physical universe coming within the periphery of his vision, does he at any time fail to perceive and designate, at once, the legitimate items of the beautiful. Therefore, could we consider (as some have considered) the mere enjoyment of the beautiful when perceived, or even this enjoyment when combined with the readiest and truest perception and discrimination in regard to beauty presented, as a sufficient test of the poetical sentiment, we could have no hesitation in according to Mr. Bryant the very highest poetical rank. But something more, we have elsewhere presumed to say, is demanded. Just above, we spoke of "objects in the moral or physical universe coming within the periphery of his vision." We now mean to say, that the relative extent of these peripheries of poetical vision must ever be a primary consideration in our classification of poets. Judging Mr. B. in this manner, and by a *general* estimate of the volume before us, we should, of course, pause long before assigning him a place with the spiritual Shelleys, or Coleridges, or Wordsworths, or with Keats, or even Tennyson, or Wilson, or with some other burning lights of our own day, to be valued in a day to come. Yet if his poems, as a whole, will not warrant us in assigning him this grade, one such poem as the last upon which we have commented, is enough to assure us that he may attain it.

The writings of our author, as we find them *here*, are characterized by an air of calm and elevated contemplation more than by any other individual feature. In their mere didactics, however, they err essentially

and primitively, inasmuch as such things are the province rather of Minerva than of the Camenæ. Of imagination, we discover much — but more of its rich and certain evidences, than of its ripened fruit. In all the minor merits Mr. Bryant is pre-eminent. His *ars celare artem* is most efficient. Of his “completeness,” unity, and finish of style we have already spoken. As a versifier, we know of no writer, living or dead, who can be said greatly to surpass him. A Frenchman would assuredly call him “*un poëte des plus correctes*.”

Between Cowper and Young, perhaps, (with both of whom he has many points of analogy,) would be the post assigned him by an examination at once general and superficial. Even in this view, however, he has a juster appreciation of the beautiful than the one, of the sublime than the other — a finer taste than Cowper — an equally vigorous, and far more delicate imagination than Young. In regard to his proper rank among American poets there should be no question whatever. Few — at least few who are fairly before the public, have more than very shallow claims to a rivalry with the author of *Thanatopsis*.

The Old Curiosity Shop, and Other Tales

By Charles Dickens. With Numerous Illustrations by Cattermole and Browne. Philadelphia: Lea & Blanchard.

Master Humphrey's Clock

By Charles Dickens. (Boz.) With Ninety-one Illustrations by George Cattermole and Hablot Browne. Philadelphia: Lea & Blanchard.

WHAT we here give in Italics is the duplicate title, on two separate title-pages, of an octavo volume of three hundred and sixty-two pages. Why this method of nomenclature should have been adopted is more than we can understand — although it arises, perhaps, from a certain confusion and hesitation observable in the whole structure of the book itself. Publishers have an idea, however, (and no doubt they are the best judges in such matters) that a complete work obtains a readier sale than one “to be continued;” and we see plainly that it is with the design of intimating the *entireness* of the volume now before us, that “*The Old Curiosity Shop and other Tales*,” has been made not only the primary and main title, but the name of the whole publication as indicated by the back. This may be quite fair in trade, but is morally wrong not the less. The volume is only one of a series — only part of a whole; and the title has no right to *insinuate otherwise*. So obvious is this intention to misguide, that it has led to the absurdity of putting the inclusive, or general, title of the series, as a secondary instead of a primary one. Anybody may see that if the wish had been fairly to represent the plan and extent of the volume, something like this would have been given on a single page —

Master Humphrey's Clock

By Charles Dickens. Part I. Containing *The Old Curiosity Shop, and other Tales, with Numerous Illustrations, &c. &c.*

This would have been better for all parties, a good deal more honest, and a vast deal more easily understood. In fact, there is sufficient uncertainty of purpose in the book itself, without resort to mystification in the matter of title. We do not think it altogether impossible that the rumors in respect to the sanity of Mr. Dickens which were so prevalent during the publication of the first numbers of the work, had some slight — some very slight foundation in truth. By this, we mean merely to say that the mind of the author, at the time, might possibly have been struggling with some of those manifold and multiform *aberrations* by which the nobler order of genius is so frequently beset — but which are still so very far removed from disease.

There are some facts in the physical world which have a really wonderful analogy with others in the world of thought, and seem thus to give some color of truth to the (false) rhetorical dogma, that metaphor or simile may be made to strengthen an argument, as well as to embellish a description. The principle of the *vis inertiae*, for example, with the amount of *momentum* proportionate with it and consequent upon it, seems to be identical in physics and metaphysics. It is not more true, in the former, that a large body is with more difficulty set in motion than a smaller one, and that its subsequent impetus is commensurate with this difficulty, than it is, in the latter, that intellects of the vaster capacity, while more forcible, more constant, and more extensive in their movements than those of inferior grade, are yet the less readily moved, and are more embarrassed and more full of hesitation in the first few steps of their progress. While, therefore, it is not impossible, as we have just said, that some slight mental aberration might have given rise to the hesitancy and indefinitiveness of purpose which are so very perceptible in the first pages of the volume before us, we are still the more willing to believe these defects the result of the moral fact just stated, since we find the work itself of an unusual order of excellence, even when regarded as the production of the author of "Nicholas Nickleby." That the evils we complain of are not, and were not, fully perceived by Mr. Dickens himself, cannot be supposed for a moment. Had his book been published in the old way, we should have seen no traces of them whatever.

The design of the general work, "Humphrey's Clock," is simply the common-place one of putting various tales into the mouths of a social party. The meetings are held at the house of Master Humphrey — an antique building in London, where an old-fashioned clock case is the place of deposit for the M.S.S. Why such designs have become common is obvious. One half the pleasure experienced at a theatre arises from the

spectator's sympathy with the rest of the audience, and, especially, from his belief in their sympathy with him. The eccentric gentleman who not long ago, at the Park, found himself the solitary occupant of box, pit, and gallery, would have derived but little enjoyment from his visit, had he been suffered to remain. It was an act of mercy to turn him out. The present absurd rage for lecturing is founded in the feeling in question. Essays which we would not be hired to read — so trite is their subject — so feeble is their execution — so much easier is it to get better information on similar themes out of any Encyclopaedia in Christendom — we are brought to tolerate, and alas, even to applaud in their tenth and twentieth repetition, through the sole force of our sympathy with the throng. In the same way we listen to a story with greater zest when there are others present at its narration besides ourselves. Aware of this, authors without due reflection have repeatedly attempted, by supposing a circle of listeners, to imbue their narratives with the interest of sympathy. At a cursory glance the idea seems plausible enough. But, in the one case, there is an actual, personal, and palpable sympathy, conveyed in looks, gestures and brief comments — a sympathy of real individuals, all with the matters discussed to be sure, but then especially, *each with each*. In the other instance, we, alone in our closet, are required to sympathise *with* the sympathy of fictitious listeners, who, so far from being present in body, are often studiously kept out of sight and out of mind for two or three hundred pages at a time. This is sympathy double-diluted — the shadow of a shade. It is unnecessary to say that the design invariably fails of its effect.

In his preface to the present volume, Mr. Dickens seems to feel the necessity for an apology in regard to certain portions of his commencement, without seeing clearly what apology he should make, or for what precise thing he should apologize. He makes an effort to get over the difficulty, by saying something about its never being "his intention to have the members of 'Master Humphrey's Clock' active agents in the stories they relate," and about his "picturing to himself the various sensations of his hearers — thinking how Jack Redburn might incline to poor Kit — how the deaf gentleman would have his favorite and Mr. Miles his," &c. &c. — but we are quite sure that all this is as pure a fiction as "The Curiosity Shop" itself. Our author is deceived. Occupied with little Nell and her grandfather, he had forgotten the very existence of his interlocutors until he found himself, at the end of his book, under the disagreeable necessity of saying a word or two concerning them, by way of winding them up. The simple truth is that, either for one of the two reasons at which we have already hinted, or else because the work was begun in a hurry, Mr. Dickens did not precisely know his own plans when he penned the five or six first chapters of the "Clock."

The wish to preserve a certain degree of unity between various narratives naturally unconnected, is a more obvious and a better reason for

employing interlocutors. But such unity as may be thus had is scarcely worth having. It may, in some feeble measure, satisfy the judgment by a sense of completeness; but it seldom produces a pleasant effect; and if the speakers are made to take part in their own stories (as has been the case here) they become injurious by creating confusion. Thus, in "The Curiosity Shop," we feel displeased to find Master Humphrey commencing the tale in the first person, dropping this for the third, and concluding by introducing himself as the "single gentleman" who figures in the story. In spite of all the subsequent explanation we are forced to look upon him as two. All is confusion, and what makes it worse, is that Master Humphrey is painted as a lean and sober personage, while his second self is a fat, bluff and boisterous old bachelor.

Yet the species of connexion in question, besides preserving the unity desired, *may* be made, if well managed, a source of consistent and agreeable interest. It has been so made by Thomas Moore — the most skilful literary artist of his day — perhaps of any day — a man who stands in the singular and really wonderful predicament of being undervalued on account of the profusion with which he has scattered about him his good things. The brilliancies on any one page of Lalla Roohk would have sufficed to establish that very reputation which has been in a great measure self-dimmed by the galazied lustre of the entire book. It seems that the horrid laws of political economy cannot be evaded even by the inspired, and that a perfect versification, a vigorous style, and a never-tiring fancy, may, like the water we drink and die without, yet despise, be so plentifully set forth as to be absolutely of no value at all.

By far the greater portion of the volume now published, is occupied with the tale of "The Old Curiosity Shop," narrated by Master Humphrey himself. The other stories are brief. The "Giant Chronicles" is the title of what appears to be meant for a series within a series, and we think this design doubly objectionable. The narrative of "The Bowyer," as well as of "John Podgers," is not altogether worthy of Mr. Dickens. They were probably sent to press to supply a demand for copy, while he was occupied with the "Curiosity Shop." But the "Confession Found in a Prison in the Time of Charles the Second" is a paper of remarkable power, truly original in conception, and worked out with great ability.

The story of "The Curiosity Shop" is very simple. Two brothers of England, warmly attached to each other, love the same lady, without each other's knowledge. The younger at length discovers the elder's secret, and, sacrificing himself to fraternal affection, quits the country and resides for many years in a foreign land, where he amasses great wealth. Meantime his brother marries the lady, who soon dies, leaving an infant daughter — her perfect resemblance. In the widower's heart the mother lives again through the child. This latter grows up, marries unhappily, has a son and a daughter, loses her husband, and dies herself shortly afterward. The grandfather takes the orphans to his home. The boy spurns his protection,

falls into bad courses, and becomes an outcast. The girl — in whom a third time lives the object of the old man's early choice — dwells with him alone, and is loved by him with a most doting affection. He has now become poor, and at length is reduced to keeping a shop for antiquities and curiosities. Finally, through his dread of involving the child in want, his mind becomes weakened. He thinks to redeem his fortune by gambling, borrows money for this purpose of a dwarf, who, at length, discovering the true state of the old man's affairs, seizes his furniture and turns him out of doors. The girl and himself set out, without farther object than to relieve themselves of the sight of the hated city, upon a weary pilgrimage, whose events form the basis or body of the tale. In fine, just as a peaceful retirement is secured for them, the child, wasted with fatigue and anxiety, dies. The grandfather, through grief, immediately follows her to the tomb. The younger brother, meantime, has received information of the old man's poverty, hastens to England, and arrives only in time to be at the closing scene of the tragedy.

This plot is the best which could have been constructed for the main object of the narrative. This object is the depicting of a fervent and dreamy love for the child on the part of the grandfather — such a love as would induce devotion to himself on the part of the orphan. We have thus the conception of a childhood, educated in utter ignorance of the world, filled with an affection which has been, through its brief existence, the sole source of its pleasures, and which has no part in the passion of a more mature youth for an object of its own age — we have the idea of this childhood, full of ardent hopes, leading by the hand, forth from the heated and wearying city, into the green fields, to seek for bread, the decrepid imbecility of a doting and confiding old age, whose stern knowledge of man, and of the world it leaves behind, is now merged in the sole consciousness of receiving love and protection from that weakness it has loved and protected.

This conception is indeed most beautiful. It is simply and severely grand. The more fully we survey it, the more thoroughly we are convinced of the lofty character of that genius which gave it birth. That in its present simplicity of form, however, it was first entertained by Mr. Dickens, may well be doubted. That it was *not*, we are assured by the title which the tale bears. When in its commencement he called it "The Old Curiosity Shop," his design was far different from what we see it in its completion. It is evident that had he now to name the story he would not so term it; for the shop itself is a thing of an altogether collateral interest, and is spoken of merely in the beginning. This is only one among a hundred instances of the disadvantage under which the periodical novelist labors. When his work is done, he never fails to observe a thousand defects which he might have remedied, and a thousand alterations, in regard to the book as a whole, which might be made to its manifest improvement.

But if the conception of this story deserves praise, its execution is beyond all — and here the subject naturally leads us from the generalization which is the proper province of the critic, into details among which it is scarcely fitting that he should venture.

The Art of Mr. Dickens, although elaborate and great, seems only a happy modification of Nature. In this respect he differs remarkably from the author of "Night and Morning." The latter, by excessive care and by patient reflection, aided by much rhetorical knowledge, and general information, has arrived at the cabability of producing books which be mistaken by ninety-nine readers out of a hundred for the genuine inspirations of genius. The former, by the promptings of the truest genius itself, has been brought to compose, and evidently without effort, works which have effected a long-sought consummation — which have rendered him the idol of the people, while defying and enchanting the critics. Mr. Bulwer, through art, has almost created a genius. Mr. Dickens, through genius, has perfected a standard from which Art itself will derive its essence, in rules.

When we speak in this manner of the "Old Curiosity Shop," we speak with entire deliberation, and know quite well what it is we assert. We do not mean to say that it is perfect, as a whole — this could not well have been the case under the circumstances of its composition. But we know that, in all the higher elements which go to make up literary greatness, it is supremely excellent. We think, for instance, that the introduction of Nelly's brother (and here we address those who have read the work) is supererogatory — that the character of Quilp would have been more in keeping had he been confined to petty and grotesque acts of malice — that his death should have been made the *immediate* consequence of his attempt at revenge upon Kit; and that after matters had been put fairly in train for this poetical justice, he should not have perished by an accident inconsequential upon his villany. We think, too, that there is an air of *ultra*-accident in the finally discovered relationship between Kit's master and the bachelor of the old church — that the sneering politeness put into the mouth of Quilp, with his manner of commencing a question which he wishes answered in the affirmative, with an affirmative interrogatory, instead of the ordinary negative one — are fashions borrowed from the author's own Fagin — that he has repeated himself in many other instances — that the practical tricks and love of mischief of the dwarf's boy are too nearly consonant with the traits of the master — that so much of the propensities of Swiveller as relate to his inapposite appropriation of odds and ends of verse, is stolen from the generic loafer of our fellow-townsmen, Neal — and that the writer has suffered the overflowing kindness of his own bosom to mislead him in a very important point of art, when he endows so many of his *dramatis personae* with a warmth of feeling so very rare in reality. Above all, we acknowledge that the death of Nelly is excessively painful — that it leaves a most distress-

ing oppression of spirit upon the reader — and should, therefore, have been avoided.

But when we come to speak of the excellences of the tale these defects appear really insignificant. It embodies more *originality* in every point, but in character especially, than any single work within our knowledge. There is the grandfather — a truly profound conception; the gentle and lovely Nelly — we have discoursed of her before; Quilp, with mouth like that of the panting dog — (a bold idea which the engraver has neglected to embody) with his hilarious antics, his cowardice, and his very petty and spoilt-child-like malevolence; Dick Swiveller, that prince of good-hearted, good-for-nothing, lazy, luxurious, poetical, brave, romantically generous, gallant, affectionate, and not over-and-above honest, “glorious Apollos;” the marchioness, his bride; Tom Codlin and his partner; Miss Sally Brass, that “fine fellow;” the pony that had an opinion of its own; the boy that stood upon his head; the sexton; the man at the forge; not forgetting the dancing dogs and baby Nubbles. There are other admirably drawn characters — but we note these for their remarkable originality, as well as for their wonderful keeping, and the glowing colors in which they are painted. We have heard some of them called caricatures — but the charge is grossly ill-founded. No critical principle is more firmly based in reason than that a certain amount of exaggeration is essential to the proper depicting of truth itself. We do not paint an object to be true, but to appear true to the beholder. Were we to copy nature with accuracy the object copied would seem unnatural. The columns of the Greek temples, which convey the idea of absolute proportion, are very considerably thicker just beneath the capital than at the base. We regret that we have not left ourselves space in which to examine this whole question as it deserves. We must content ourselves with saying that caricature seldom exists (unless in so gross a form as to disgust at once) where the component parts are in *keeping*; and that the laugh excited by it, in any case, is radically distinct from that induced by a properly artistic *incongruity* — the source of all mirth. Were these creations of Mr. Dickens’ really caricatures they would not live in public estimation beyond the hour of their first survey. We regard them as *creations* — (that is to say as original combinations of character) only not all of the highest order, because the elements employed are not always of the highest. In the instances of Nelly, the grandfather, the Sexton, and the man of the furnace, the force of the creative intellect could scarcely have been engaged with nobler material, and the result is that these personages belong to the most august regions of the *Ideal*.

In truth, the great feature of the “Curiosity Shop” is its chaste, vigorous, and glorious *imagination*. This is the one charm, all potent, which alone would suffice to compensate for a world more of error than Mr. Dickens ever committed. It is not only seen in the conception, and general handling of the story, or in the invention of character; but it per-

vades every sentence of the book. We recognise its prodigious influence in every inspired word. It is this which induces the reader who is at all ideal, to pause frequently, to reread the occasionally quaint phrases, to muse in uncontrollable delight over thoughts which, while he wonders he has never hit upon them before, he yet admits that he never has encountered. In fact it is the wand of the enchanter.

Had we room to particularize, we would mention as points evincing most distinctly the ideality of the "Curiosity Shop" — the picture of the shop itself — the newly-born desire of the worldly old man for the peace of green fields — his whole character and conduct, in short — the school-master, with his desolate fortunes, seeking affection in little children — the haunts of Quilp among the wharf-rats — the tinkering of the Punchmen among the tombs — the glorious scene where the man of the forge sits poring, at deep midnight, into that dread fire — again the whole conception of this character; and, last and greatest, the stealthy approach of Nell to her death — her gradual sinking away on the journey to the village, so skilfully indicated rather than described — her pensive and prescient meditation — the fit of strange musing which came over her when the house *in which she was to die* first broke upon her sight — the description of this house, of the old church, and of the churchyard — everything in rigid consonance with the one impression to be conveyed — that deep meaningless well — the comments of the Sexton upon death, and upon his own secure life — this whole world of mournful yet peaceful idea merging, at length, into the decease of the child Nelly, and the uncomprehending despair of the grandfather. These concluding scenes are so drawn that human language, urged by human thought, could go no farther in the excitement of human feelings. And the pathos is of that best order which is relieved, in great measure, by ideality. Here the book has never been equalled, — never approached except in one instance, and that is in the case of the "Undine" of De La Motte Fouqué. The imagination is perhaps as great in this latter work, but the pathos, although truly beautiful and deep, fails of much of its effect through the material from which it is wrought. The chief character, being endowed with purely fanciful attributes, cannot command our full sympathies, as can a simple denizen of earth. In saying, a page or so above, that the death of the child left too painful an impression, and should therefore have been avoided, we must, of course, be understood as referring to the work as a whole, and in respect to its general appreciation and popularity. The death, as recorded, is, we repeat, of the highest order of literary excellence — yet while none can deny this fact, there are few who will be willing to read the concluding passages a second time.

Upon the whole we think the "Curiosity Shop" very much the best of the works of Mr. Dickens. It is scarcely possible to speak of it too well. It is in all respects a tale which will secure for its author the enthusiastic admiration of every man of genius.

The edition before us is handsomely printed, on excellent paper. The designs by Cattermole and Browne are many of them excellent — some of them outrageously bad. Of course, it is difficult for us to say how far the American engraver is in fault. In conclusion, we must enter our solemn protest against the final page full of little angels in smock frocks, or dimity chemises.

The Quacks Of Helicon

A Satire. By L. A. WILMER

A SATIRE, professedly such, at the present day, and especially by an American writer, is a welcome novelty indeed. We have really done very little in the line upon this side of the Atlantic — nothing certainly of importance — Trumbull's clumsy poem and Halleck's "Croakers" to the contrary notwithstanding. Some things we have produced, to be sure, which were excellent in the way of burlesque, without intending a syllable that was not utterly solemn and serious. Odes, ballads, songs, sonnets, epics, and epigrams, possessed of this unintentional excellence, we could have no difficulty in designating by the dozen; but in the matter of directly meant and genuine satire, it cannot be denied that we are sadly deficient. Although, as a literary people, however, we are not exactly Archilochuses — although we have no pretensions to the *ῥαχηντες ιαμβοι* — although in short, we are no satirists ourselves, there can be no question that we answer sufficiently well as subjects for satire.

We repeat that we are glad to see this book of Mr. Wilmer's; first, because it is something new under the sun; secondly, because, in many respects, it is well executed; and thirdly, because, in the universal corruption and rigmarole, amid which we gasp for breath, it is really a pleasant thing to get even one accidental whiff of the unadulterated air of *truth*.

"The Quacks of Helicon," as a poem and otherwise, has many defects, and these we shall have no scruple in pointing out — although Mr. Wilmer is a personal friend of our own, and we are happy and proud to say so — but it has also many remarkable merits — merits which it will be quite useless for those aggrieved by the satire — quite useless for any *clique*, or set of *cliques*, to attempt to frown down, or to affect not to see, or to feel, or to understand.

Its prevalent blemishes are referable chiefly to the leading sin of *imitation*. Had the work been composed professedly in paraphrase of the whole manner of the sarcastic epistles of the times of Dryden and Pope, we should have pronounced it the most ingenious and truthful thing of the kind upon record. So close is the copy that it extends to the most trivial points — for example, to the old forms of punctuation. The turns

of phraseology, the tricks of rhythm, the arrangement of the paragraphs, the general conduct of the satire — everything — all — are Dryden's. We cannot deny, it is true, that the satiric model of the days in question is insusceptible of improvement, and that the modern author who deviates therefrom must necessarily sacrifice something of merit at the shrine of originality. Neither can we shut our eyes to the fact that the imitation in the present case has conveyed, in full spirit, the high qualities, as well as in rigid letter, the minor elegancies and general peculiarities of the author of "Absalom and Achitophel." We have here the bold, vigorous, and sonorous verse, the biting sarcasm, the pungent epigrammatism, the unscrupulous directness, as of old. Yet it will not do to forget that Mr. Wilmer has been *shown how* to accomplish these things. He is thus only entitled to the praise of a close observer, and of a thoughtful and skilful copyist. The images are, to be sure, his own. They are neither Pope's, nor Dryden's, nor Rochester's, nor Churchill's — but they are moulded in the identical mould used by these satirists.

This servility of imitation has seduced our author into errors, which his better sense should have avoided. He sometimes mistakes intentions; at other times, he copies faults, confounding them with beauties. In the opening of the poem, for example, we find the lines —

Against usurpers, Olney, I declare
A righteous, just, and patriotic war.

The rhymes *war* and *declare* are here adopted from Pope, who employs them frequently; but it should have been remembered that the modern relative pronunciation of the two words differs materially from the relative pronunciation of the era of the "Dunciad."

We are also sure that the gross obscenity, the filth — we can use no gentler name — which disgraces "The Quacks of Helicon," cannot be the result of innate impurity in the mind of the writer. It is but a part of the slavish and indiscriminating imitation of the Swift and Rochester school. It has done the book an irreparable injury, both in a moral and pecuniary view, without affecting anything whatever on the score of sarcasm, vigour or wit. "Let what is to be said, be said plainly." True; but let nothing vulgar be *ever* said or conceived.

In asserting that this satire, even in its mannerism, has imbued itself with the full spirit of the polish and of the pungency of Dryden, we have already awarded it high praise. But there remains to be mentioned the far loftier merit of speaking fearlessly the truth, at an epoch when truth is out of fashion, and under circumstances of social position which would have deterred almost any man in our community from a similar Quixotism. For the publication of "The Quacks of Helicon" — a poem which brings under review, by name, most of our prominent *literati*, and treats them, generally, as they deserve (what treatment could be more bitter?)

— for the publication of this attack, Mr. Wilmer, whose subsistence lies in his pen, has little to look for — apart from the silent respect of those at once honest and timid — but the most malignant open or covert persecution. For this reason, and because it is the truth which he has spoken, do we say to him, from the bottom of our hearts, “God speed!”

We repeat it: *it is the truth which he has spoken*; and who shall contradict us? He has said unscrupulously what every reasonable man among us has long known to be “as true as the Pentateuch” — that, as a literary people, we are one vast perambulating humbug. He has asserted that we are *clique*-ridden; and who does not smile at the obvious truism of that assertion? He maintains that chicanery is, with us, a far surer road than talent to distinction in letters. Who gainsays this? The corrupt nature of our ordinary criticism has become notorious. Its powers have been prostrated by its own arm. The intercourse between critic and publisher, as it now almost universally stands, is comprised either in the paying and pocketing of blackmail, as the price of a simple forbearance, or in a direct system of petty and contemptible bribery, properly so-called — a system even more injurious than the former to the true interests of the public, and more degrading to the buyers and sellers of good opinion, on account of the more positive character of the service here rendered for the consideration received. We laugh at the idea of any denial of our assertions upon this topic; they are infamously true. In the charge of general corruption, there are undoubtedly many noble exceptions to be made. There are, indeed, some very few editors, who, maintaining an entire independence, will receive no books from publishers at all, or who receive them with a perfect understanding, on the part of these latter, that an unbiassed *critique* will be given. But these cases are insufficient to have much effect on the popular mistrust; a mistrust heightened by late exposure of the machinations of *coteries* in New York — *coteries* which, at the bidding of leading booksellers, manufacture, as required from time to time, a pseudo-public opinion by wholesale, for the benefit of any little hanger-on of the party, or pettifogging protector of the firm.

We speak of these things in the bitterness of scorn. It is unnecessary to cite instances, where one is found in almost every issue of a book. It is needless to call to mind the desperate case of Fay — a case where the pertinacity of the effort to gull — where the obviousness of the attempt at forestalling a judgment — where the wofully overdone bemirroring of that man-of-straw, together with the pitiable platitude of his production, proved a dose somewhat too potent for even the well-prepared stomach of the mob. We say it is supererogatory to dwell upon “Norman Leslie,” or other by-gone follies, when we have before our eyes hourly instances of the machinations in question. To so great an extent of methodical assurance has the *system* of puffery arrived, that publishers, of late, have made no scruple of keeping on hand an assortment of commendatory notices, prepared by their men of all work, and of sending

these notices around to the multitudinous papers within their influence, done up within the fly leaves of the book. The grossness of these base attempts, however, has not escaped indignant rebuke from the more honourable portion of the press; and we hail these symptoms of restiveness under the yoke of unprincipled ignorance and quackery (strong only in combination) as the harbinger of a better era for the interests of real merit, and of the national literature as a whole.

It has become, indeed, the plain duty of each individual connected with our periodicals heartily to give whatever influence he possesses to the good cause of integrity and the truth. The results thus attainable will be found worthy his closest attention and best efforts. We shall thus frown down all conspiracies to foist inanity upon the public consideration at the obvious expense of every man of talent who is not a member of a *clique* in power. We may even arrive in time at that desirable point from which a distinct view of our men of letters may be obtained, and their respective pretensions adjusted by the standard of a rigorous and self-sustaining criticism alone. That their several positions are as yet properly settled; that the posts which a vast number of them now hold are maintained by any better tenure than that of the chicanery upon which we have commented, will be asserted by none but the ignorant, or the parties who have best right to feel an interest in the "good old condition of things." No two matters can be more radically different than the reputation of some of our prominent *litterateurs* as gathered from the mouths of the people (who glean it from the paragraphs of the papers), and the same reputation as deduced from the private estimate of intelligent and educated men. We do not advance this fact as a new discovery. Its truth, on the contrary, is the subject, and has long been so, of every-day witticism and mirth.

Why not? Surely there can be few things more ridiculous than the general character and assumptions of the ordinary critical notices of new books! An editor, sometimes without the shadow of the commonest attainment — often without brains, always without time — does not scruple to give the world to understand that he is in the *daily* habit of critically reading and deciding upon a flood of publications, one-tenth of whose title pages he may possibly have turned over, three-fourths of whose contents would be Hebrew to his most desperate efforts at comprehension, and whose entire mass and amount, as might be mathematically demonstrated, would be sufficient to occupy, in the most cursory perusal, the attention of some ten or twenty readers for a month! What he wants in plausibility, however, he makes up in obsequiousness; what he lacks in time he supplies in temper. He is the most easily pleased man in the world. He admires everything, from the big Dictionary of Noah Webster to the last diamond edition of Tom Thumb. Indeed, his sole difficulty is in finding tongue to express his delight. Every pamphlet is a miracle — every book in boards is an epoch in letters. His phrases,

therefore, get bigger and bigger every day, and, if it were not for talking Cockney, we might call him a "regular swell."

Yet, in the attempt at getting definite information in regard to any one portion of our literature, the merely general reader, or the foreigner, will turn in vain from the lighter to the heavier journals. But it is not our intention here to dwell upon the radical, antique, and systematized rigmarole of our Quarterlies. The articles here are anonymous. Who writes? — who causes to be written? Who but an ass will put faith in tirades which *may* be the result of personal hostility, or in panegyrics which nine times out of ten may be laid, directly or indirectly, to the charge of the author himself? It is in the favour of these saturnine pamphlets that they contain, now and then, a good essay *de omnibus rebus et quibusdam aliis*, which may be looked into, without decided somnolent consequences, at any period, not immediately subsequent to dinner. But it is useless to expect criticism from periodicals called "Reviews" from never reviewing. Besides, all men know, or should know, that these books are sadly given to verbiage. It is a part of their nature, a condition of their being, a point of their faith. A veteran reviewer loves the safety of generalities and is therefore rarely particular. "Words, words, words," are the secret of his strength. He has one or two ideas of his own and is both wary and fussy in giving them out. His wit lies, with his truth, in a well, and there is always a world of trouble in getting it up. He is a sworn enemy to all things simple and direct. He gives no ear to the advice of the giant Moulineau — "*Belier, mon ami, commencez au commencement.*" He either jumps at once into the middle of his subject, or breaks in at a back door, or sidles up to it with the gait of a crab. No other mode of approach has an air of sufficient profundity. When fairly into it, however, he becomes dazzled with the scintillations of his own wisdom, and is seldom able to see his way out. Tired of laughing at his antics, or frightened at seeing him flounder, the reader, at length, shuts him up, with the book. "What song the Syrens sang," says Sir Thomas Browne, "or what name Achilles assumed when he hid himself among women, though puzzling questions, are not beyond *all* conjecture"; — but it would puzzle Sir Thomas, backed by Achilles and all the Syrens in Heathendom, to say, in nine cases out of ten, *what is the object* of a thoroughgoing Quarterly Reviewer.

Should the opinions promulgated by our press at large be taken, in their wonderful aggregate, as an evidence of what American literature absolutely is (and it may be said that, in general, they are really so taken), we shall find ourselves the most enviable set of people upon the face of the earth. Our fine writers are legion. Our very atmosphere is redolent of genius; and we, the nation, are a huge, well-contented chameleon, grown puffy by inhaling it. We are *teretes et rotundi* — enwrapped in excellence. All our poets are Miltons, neither mute nor inglorious; all our poetesses are "American Hemanses"; nor will it do to deny that all

our novelists are Great Knowns or Great Unknowns, and that everybody who writes, in every possible and impossible department, is the Admirable Crichton, or, at least, the Admirable Crichton's ghost. We are thus in a glorious condition, and will remain so until forced to disgorge our ethereal honours. In truth there is some danger that the jealousy of the Old World will interfere. It cannot long submit to that outrageous monopoly of "all the decency and all the talent," of which the gentlemen of the press give such undoubted assurance of our being the possessors.

But we feel angry with ourselves for the jesting tone of our observations upon this topic. The prevalence of the spirit of puffery is a subject far less for merriment than for disgust. Its truckling, yet dogmatical character — its bold, unsustained, yet self-sufficient and wholesale laudation — is becoming, more and more, an insult to the common sense of the community. Trivial as it essentially is, it has yet been made the instrument of the grossest abuse in the elevation of imbecility, to the manifest injury, to the utter ruin, of true merit. Is there any man of good feeling and of ordinary understanding — is there one single individual among all our readers — who does not feel a thrill of bitter indignation, apart from any sentiment of mirth, as he calls to mind instance after instance of the purest, of the most unadulterated quackery in letters, which has risen to a high post in the apparent popular estimation, and which still maintains it, by the sole means of a blustering arrogance, or of a busy wriggling conceit, or of the most barefaced plagiarism, or even through the simple immensity of its assumptions — assumptions not only unopposed by the press at large, but absolutely supported in proportion to the vociferous clamour with which they are made — in exact accordance with their utter baselessness and untenability? We should have no trouble in pointing out to-day some twenty or thirty so-called literary personages, who, if not idiots, as we half think them, or if not hardened to all sense of shame by a long course of disingenuousness, will now blush in the perusal of these words, through consciousness of the shadowy nature of that purchased pedestal upon which they stand — will now tremble in thinking of the feebleness of the breath which will be adequate to the blowing it from beneath their feet. With the help of a hearty good will, even we may yet tumble them down.

So firm, through a long endurance, has been the hold taken upon the popular mind (at least so far as we may consider the popular mind reflected in ephemeral letters) by the laudatory system which we have deprecated, that what is, in its own essence, a vice, has become endowed with the appearance, and met with the reception of a virtue. Antiquity, as usual, has lent a certain degree of speciousness even to the absurd. So continuously have we puffed, that we have, at length, come to think puffing the duty, and plain speaking the dereliction. What we began in gross error, we persist in through habit. Having adopted, in the earlier days of our literature, the untenable idea that this literature, as a whole,

could be advanced by an indiscriminate approbation bestowed on its every effort — having adopted this idea, we say, without attention to the obvious fact that praise of all was bitter although negative censure to the few alone deserving, and that the only result of the system, in the fostering way, would be the fostering of folly — we now continue our vile practice through the supineness of custom, even while, in our national self-conceit, we repudiate that necessity for patronage and protection in which originated our conduct. In a word, the press throughout the country has not been ashamed to make head against the very few bold attempts at independence which have from time to time been made in the face of the reigning order of things. And if in one, or perhaps two, insulated cases, the spirit of severe truth, sustained by an unconquerable will, was not to be so put down, then, forthwith, were private chicaneries set in motion; then was had resort, on the part of those who considered themselves injured by the severity of criticism (and who were so, if the just contempt of every ingenuous man is injury), resort to arts of the most virulent indignity, to untraceable slanders, to ruthless assassination in the dark. We say these things were done while the press in general looked on, and, with a full understanding of the wrong perpetrated, spoke not against the wrong. The idea had absolutely gone abroad — had grown up little by little into toleration — that attacks, however just, upon a literary reputation, however obtained, however untenable, were well retaliated by the basest and most unfounded traduction of personal fame. But is this an age — is this a day — in which it can be necessary even to advert to such considerations as that the book of the author is the property of the public, and that the issue of the book is the throwing down of the gauntlet to the reviewer — to the reviewer whose duty is the plainest; the duty not even of approbation, or of censure, or of silence, at his own will, but at the sway of those sentiments and of those opinions which are derived from the author himself, through the medium of his written and published words? True criticism is the reflection of the thing criticized upon the spirit of the critic.

But *à nos moutons* — to “The Quacks of Helicon.” This satire has many faults besides those upon which we have commented. The title, for example, is not sufficiently distinctive, although otherwise good. It does not confine the subject to *American* quacks, while the work does. The two concluding lines enfeeble instead of strengthening the *finale*, which would have been exceedingly pungent without them. The individual portions of the thesis are strung together too much at random — a natural sequence is not always preserved — so that, although the lights of the picture are often forcible, the whole has what, in artistical parlance, is termed an accidental and spotty appearance. In truth, the parts of the poem have evidently been composed each by each, as separate themes, and afterwards fitted into the general satire in the best manner possible.

But a more reprehensible sin than any or than all of these is yet to

be mentioned — the sin of indiscriminate censure. Even here Mr. Wilmer has erred through imitation. He has held in view the sweeping denunciations of the Dunciad, and of the later (abortive) satire of Byron. No one in his senses can deny the justice of the general charges of corruption in regard to which we have just spoken from the text of our author. But are there *no* exceptions? We should, indeed, blush if there were not. And is there *no* hope? Time will show. We cannot do everything in a day — *Non se gano Zamora en un ora*. Again, it cannot be gainsaid that the greater number of those who hold high places in our poetical literature are absolute nincompoops — fellows alike innocent of reason and of rhyme. But neither are we *all* brainless, nor is the devil himself so black as he is painted. Mr. Wilmer must read the chapter in Rabelais's "*Gargantua*," "*de ce qu'est signifié par les couleurs blanc et bleu*," — for there is *some* difference after all. It will not do in a civilized land to run a-muck like a Malay. Mr. Morris *has* written good songs. Mr. Bryant is not *all* a fool. Mr. Willis is not *quite* an ass. Mr. Longfellow *will* steal, but, perhaps, he cannot help it (for we have heard of such things), and then it must not be denied that *nil tetigit quod non ornavit*.

The fact is that our author, in the rank exuberance of his zeal, seems to think as little of discrimination as the Bishop of Autun * did of the Bible. Poetical "things in general" are the windmills at which he spurs his Rozinante. He as often tilts at what is true as at what is false; and thus his lines are like the mirrors of the temples of Smyrna, which represent the fairest images as deformed. But the talent, the fearlessness, and especially the *design* of this book, will suffice to preserve it from that dreadful damnation of "silent contempt," to which editors throughout the country, if we are not much mistaken, will endeavour, one and all, to consign it.

Exordium

[*Graham's Magazine*, January, 1842]

IN commencing, with the New Year, a New Volume, we shall be permitted to say a very few words by way of *exordium* to our usual chapter of Reviews, or, as we should prefer calling them, of Critical Notices. Yet we speak *not* for the sake of the *exordium*, but because we have really something to say, and know not when or where better to say it.

That the public attention, in America, has, of late days, been more than usually directed to the matter of literary criticism, is plainly apparent. Our periodicals are beginning to acknowledge the importance of the science (shall we so term it?) and to disdain the flippant *opinion* which so long has been made its substitute.

* Talleyrand.

Time was when we imported our critical decisions from the mother country. For many years we enacted a perfect farce of subserviency to the *dicta* of Great Britain. At last a revulsion of feeling, with self-disgust, necessarily ensued. Urged by these, we plunged into the opposite extreme. In throwing *totally* off that "authority," whose voice had so long been so sacred, we even surpassed, and by much, our original folly. But the watchword now was, "a national literature!" — as if any true literature *could be* "national" — as if the world at large were not the only proper stage for the literary *histrion*. We became, suddenly, the merest and maddest *partizans* in letters. Our papers spoke of "tariffs" and "protection." Our Magazines had habitual passages about that "truly native novelist, Mr. Cooper," or that "staunch American genius, Mr. Paulding." Unmindful of the spirit of the axioms that "a prophet has no honor in his own land" and that "a hero is never a hero to his *valet-de-chambre*" — axioms founded in reason and in truth — our reviews urged the propriety — our booksellers the necessity, of strictly "American" themes. A foreign subject, at this epoch, was a weight more than enough to drag down into the very depths of critical damnation the finest writer owning nativity in the States; while, on the reverse, we found ourselves daily in the paradoxical dilemma of liking, or pretending to like, a stupid book the better because (sure enough) its stupidity was of our own growth, and discussed our own affairs.

It is, in fact, but very lately that this anomalous state of feeling has shown any signs of subsidence. Still it *is* subsiding. Our views of literature in general having expanded, we begin to demand the use — to inquire into the offices and provinces of criticism — to regard it more as an art based immovably in nature, less as a mere system of fluctuating and conventional dogmas. And, with the prevalence of these ideas, has arrived a distaste even to the home-dictation of the bookseller-*coteries*. If our editors are not as yet *all* independent of the will of a publisher, a majority of them scruple, at least, to *confess* a subservience, and enter into no positive combinations against the minority who despise and discard it. And this is a *very* great improvement of exceedingly late date.

Escaping these quicksands, our criticism is nevertheless in some danger — some very little danger — of falling into the pit of a most detestable species of cant — the cant of *generality*. This tendency has been given it, in the first instance, by the onward and tumultuous spirit of the age. With the increase of the thinking-material comes the desire, if not the necessity, of abandoning particulars for masses. Yet in our individual case, as a nation, we seem merely to have adopted this bias from the British Quarterly Reviews, upon which our own Quarterlies have been slavishly and pertinaciously modelled. In the foreign journal, the review or criticism properly so termed, has gradually yet steadily degenerated into what we see it at present — that is to say, into anything but criticism. Originally a "review" was not so called as *lucus a non lucendo*. Its name

conveyed a just idea of its design. It reviewed, or surveyed the book whose title formed its text, and, giving an analysis of its contents, passed judgment upon its merits or defects. But, through the system of anonymous contribution, this natural process lost ground from day to day. The name of a writer being known only to a few, it became to him an object not so much to write well, as to write fluently, at so many guineas per sheet. The analysis of a book is a matter of time and of mental exertion. For many classes of composition there is required a deliberate perusal, with notes, and subsequent generalization. An easy substitute for this labor was found in a digest or compendium of the work noticed, with copious extracts — or a still easier, in random comments upon such passages as accidentally met the eye of the critic, with the passages themselves copied at full length. The mode of reviewing most in favor, however, because carrying with it the greatest *semblance* of care, was that of diffuse essay upon the subject matter of the publication, the reviewer(?) using the facts alone which the publication supplied, and using them as material for some theory, the sole concern, bearing, and intention of which, was mere difference of opinion with the author. These came at length to be understood and habitually practised as the customary or conventional *fashions* of review; and although the nobler order of intellects did not fall into the full heresy of these fashions — we may still assert that even Macaulay's nearest approach to criticism in its legitimate sense, is to be found in his article upon Ranke's "History of the Popes" — an article in which the whole strength of the reviewer is put forth *to account* for a single fact — the progress of Romanism — which the book under discussion has established.

Now, while we do not mean to deny that a good essay is a good thing, we yet assert that these papers on general topics have nothing whatever to do with that *criticism* which their evil example has nevertheless infected *in se*. Because these dogmatizing pamphlets, which *were once* "Reviews," have lapsed from their original faith, it does not follow that the faith itself is extinct — that "there shall be no more cakes and ale" — that criticism, in its old acceptation, does not exist. But we complain of a growing inclination on the part of our lighter journals to believe, on such grounds, that such is the fact — that because the British *Quarterlies*, through supineness, and our own, through a degrading imitation, have come to merge all varieties of vague generalization in the one title of "Review," it therefore results that criticism, being everything in the universe, is, consequently, nothing whatever in fact. For to this end, and to none other conceivable, is the tendency of such propositions, for example, as we find in a late number of that very clever monthly magazine, *Arcturus*.

"But *now*" (the emphasis on the *now* is our own) — "but now," says Mr. Mathews, in the preface to the first volume of his journal, "criticism has a wider scope and a universal interest. It dismisses errors of gram-

mar, and hands over an imperfect rhyme or a false quantity to the proof-reader; it looks *now* to the heart of the subject and the author's design. It is a test of opinion. Its acuteness is not pedantic, but philosophical; it unravels the web of the author's mystery to interpret his meaning to others; it detects his sophistry, because sophistry is injurious to the heart and life; it promulgates his beauties with liberal, generous praise, because this is his true duty as the servant of truth. Good criticism may be well asked for, since it is the type of the literature of the day. It gives method to the universal inquisitiveness on every topic relating to life or action. A criticism, *now*, includes every form of literature, except perhaps the imaginative and the strictly dramatic. It is an essay, a sermon, an oration, a chapter in history, a philosophical speculation, a prose-poem, an art-novel, a dialogue; it admits of humor, pathos, the personal feelings of autobiography, the broadest views of statesmanship. As the ballad and the epic were the productions of the days of Homer, the review is the native characteristic growth of the nineteenth century."

We respect the talents of Mr. Mathews, but must dissent from nearly all that he here says. The species of "review" which he designates as the "characteristic growth of the nineteenth century" is only the growth of the last twenty or thirty years in *Great Britain*. The French Reviews, for example, which are *not* anonymous, are very different things, and preserve the *unique* spirit of true criticism. And what need we say of the Germans? — what of Winckelmann, of Novalis, of Schelling, of Goethe, of Augustus William, and of Frederick Schlegel? — that their magnificent *critiques raisonnées* differ from those of Kames, of Johnson, and of Blair, in principle not at all, (for the principles of these artists will not fail until Nature herself expires,) but solely in their more careful elaboration, their greater thoroughness, their more profound analysis and application of the principles themselves. That a criticism "*now*" should be different in spirit, as Mr. Mathews supposes, from a criticism at any previous period, is to insinuate a charge of variability in laws that cannot vary — the laws of man's heart and intellect — for these are the sole basis upon which the true critical art is established. And this art "*now*" no more than in the days of the "Dunciad," can, without neglect of its duty, "dismiss errors of grammar," or "hand over an imperfect rhyme or a false quantity to the proof-reader." What is meant by a "test of opinion" in the connection here given the words by Mr. M., we do not comprehend as clearly as we could desire. By this phrase we are as completely enveloped in doubt as was Mirabeau in the castle of *If*. To our imperfect appreciation it seems to form a portion of that general vagueness which is the *tone* of the whole philosophy at this point: — but all that which our journalist describes a criticism to be, is all that which we sturdily maintain it *is not*. Criticism is *not*, we think, an essay, nor a sermon, nor an oration, nor a chapter in history, nor a philosophical speculation, nor a prose-poem, nor an art-novel, nor a dialogue. In fact, it *can be* nothing

in the world but — a criticism. But if it were all that Arcturus imagines, it is not very clear why it might not be equally “imaginative” or “dramatic” — a romance or a melodrama, or both. That it would be a farce cannot be doubted.

It is against this frantic spirit of *generalization* that we protest. We have a word, “criticism,” whose import is sufficiently distinct, through long usage, at least; and we have an art of high importance and clearly-ascertained limit, which this word is quite well enough understood to represent. Of that conglomerate science to which Mr. Mathews so eloquently alludes, and of which we are instructed that it is anything and everything at once — of this science we know nothing, and really wish to know less; but we object to our contemporary’s appropriation in its behalf, of a term to which we, in common with a large majority of mankind, have been accustomed to attach a certain and very definitive idea. Is there no word but “criticism” which may be made to serve the purposes of “Arcturus”? Has it any objection to Orphicism, or Dialism, or Emersonism, or any other pregnant compound indicative of confusion worse confounded?

Still, we must not pretend a total misapprehension of the idea of Mr. Mathews, and we should be sorry that he misunderstood *us*. It may be granted that we differ only in terms — although the difference will yet be found not unimportant in effect. Following the highest authority, we would wish, in a word, to limit literary criticism to comment upon *Art*. A book is written — and it is only *as the book* that we subject it to review. With the opinions of the work, considered otherwise than in their relation to the work itself, the critic has really nothing to do. It is his part simply to decide upon *the mode* in which these opinions are brought to bear. Criticism is thus no “test of opinion.” For this test, the work, divested of its pretensions as an *art-product*, is turned over for discussion to the world at large — and first, to that class which it especially addresses — if a history, to the historian — if a metaphysical treatise, to the moralist. In this, the only true and intelligible sense, it will be seen that criticism, the test or analysis of *Art*, (*not of opinion*,) is only properly employed upon productions which have their basis in art itself, and although the journalist (whose duties and objects are multifarious) may turn aside, at pleasure, from the *mode* or vehicle of opinion to discussion of the opinion conveyed — it is still clear that he is “critical” only in so much as he deviates from his true province not at all.

And of the critic himself what shall we say? — for as yet we have spoken only the *proem* to the true *epopea*. What *can* we better say of him than, with Bulwer, that “he must have courage to blame boldly, magnanimity to eschew envy, genius to appreciate, learning to compare, an eye for beauty, an ear for music, and a heart for feeling.” Let us add, a talent for analysis and a solemn indifference to abuse.

Ballads and Other Poems

By Henry Wadsworth Longfellow, author of "Voices of the Night," "Hyperion," &c. Second edition. John Owen, Cambridge.

"IL Y A À PARIER," says Chamfort, "*que toute idée publique, toute convention reçue, est une sottise, car elle a convenu au plus grand nombre.*" — One would be safe in wagering that any given public idea is erroneous, for it has been yielded to the clamor of the majority; — and this strictly philosophical, although somewhat French assertion has especial bearing upon the whole race of what are termed maxims and popular proverbs; nine-tenths of which are the quintessence of folly. One of the most deplorably false of them is the antique adage, *De gustibus non est disputandum* — there should be no disputing about taste. Here the idea designed to be conveyed is that any one person has as just right to consider his own taste *the true*, as has any one other — that taste itself, in short, is an arbitrary something, amenable to no law, and measurable by no definite rules. It must be confessed, however, that the exceedingly vague and impotent treatises which are alone extant, have much to answer for as regards confirming the general error. Not the least important service which, hereafter, mankind will owe to *Phrenology*, may, perhaps, be recognized in an analysis of the real principles, and a digest of the resulting laws of taste. These principles, in fact, are as clearly traceable, and these laws as really susceptible of system as are any whatever.

In the meantime, the inane adage above mentioned is in no respect more generally, more stupidly, and more pertinaciously quoted than by the admirers of what is termed the "good old Pope," or the "good old Goldsmith school" of poetry, in reference to the bolder, more natural, and *more ideal* compositions of such authors as Coëtlogon and Lamartine * in France; Herder, Körner, and Uhland, in Germany; Brun and Baggesen in Denmark; Bellman, Tegnér, Nyberg † in Sweden; Keats, Shelley, Coleridge, and Tennyson in England; Lowell and Longfellow in America. "*De gustibus non*," say these "good-old school" fellows; and we have no doubt that their mental translation of the phrase is — "We pity your taste — we pity every body's taste but our own."

It is our purpose hereafter, when occasion shall be afforded us, to controvert in an article of some length, the popular idea that the poets just mentioned owe to novelty, to trickeries of expression, and to other meretricious effects, their appreciation by certain readers: — to demonstrate (for the matter is susceptible of demonstration) that such poetry and such alone has fulfilled the legitimate office of the muse; has thoroughly satisfied an earnest and unquenchable desire existing in the heart of man.

* We allude here chiefly to the "David" of Coëtlogon and *only* to the "Chûte d'un Ange" of Lamartine.

† C. Julia Nyberg, author of the "Dikter von Euphrosyne."

In the present number of our Magazine we have left ourselves barely room to say a few random words of welcome to these "Ballads," by Longfellow, and to tender him, and all such as he, the homage of our most earnest love and admiration.

The volume before us (in whose outward appearance the keen "taste" of genius is evinced with nearly as much precision as in its internal soul) includes, with several brief original pieces, a translation from the Swedish of Tegnér. In attempting (what never should be attempted) a literal version of both the words and the metre of this poem, Professor Longfellow has failed to do justice either to his author or himself. He has striven to do what no man ever did well and what, from the nature of the language itself, never can be well done. Unless, for example, we shall come to have an influx of *spondees* in our English tongue, it will always be impossible to construct an English hexameter. Our spondees, or, we should say, our spondiac words, are rare. In the Swedish they are nearly as abundant as in the Latin and Greek. We have only "compound," "context," "footfall," and a few other similar ones. This is the difficulty; and that it is so will become evident upon reading "The Children of the Lord's Supper," where the sole *readable* verses are those in which we meet with the rare spondaic dissyllables. We mean to say *readable as Hexameters*; for many of them will read very well as mere English Dactyls, with certain irregularities.

But within the narrow compass now left us we must not indulge in anything like critical comment. Our readers will be better satisfied perhaps with a few brief extracts from the original poems of the volume—which we give for their rare excellence, without pausing now to say in what particulars this excellence exists.

And, like the water's flow
Under December's snow
Came a dull voice of woe,
From the heart's chamber.

So the loud laugh of scorn,
Out of those lips unshorn
From the deep drinking-horn
Blew the foam lightly.

As with his wings aslant
Sails the fierce cormorant
Seeking some rocky haunt,
With his prey laden,
So toward the open main,
Beating to sea again,
Through the wild hurricane,
Bore I the maiden.

Down came the storm and smote amain
The vessel in its strength;
She shuddered and paused like a frightened steed
Then leaped her cable's length.

She drifted a dreary wreck,
And a whooping billow swept the crew
Like icicles from her deck.

He hears the parson pray and preach
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice;
It sounds to him like her mother's voice
Singing in Paradise!
He needs must think of her once more
How in the grave she lies;
And with his hard rough hand he wipes
A tear out of his eyes.

Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

The rising moon has hid the stars
Her level rays like golden bars
Lie on the landscape green
With shadows brown between.

Love lifts the boughs whose shadows deep
Are life's oblivion, the soul's sleep,
And kisses the closed eyes
Of him who slumbering lies.

Friends my soul with joy remembers!
How like quivering flames they start,
When I fan the living embers
On the hearth-stone of my heart.

Hearest thou voices on the shore,
That our ears perceive no more
Deafened by the cataract's roar?

And from the sky, serene and far
A voice fell like a falling star.

Some of these passages cannot be fully appreciated apart from the context — but we address those who have read the book. Of the translations we have not spoken. It is but right to say, however, that “The Luck of Edenhall” is a far finer poem, in every respect, than any of the original pieces. Nor would we have our previous observations misunderstood. Much as we admire the genius of Mr. Longfellow, we are fully sensible of his many errors of affectation and imitation. His artistical skill is great, and his ideality high. But his conception of the *aims* of poesy is *all wrong*; and this we shall prove at some future day — to our own satisfaction, at least. His didactics are all *out of place*. He has written brilliant poems — by accident; that is to say when permitting his genius to get the better of his conventional habit of thinking — a habit deduced from German study. We do not mean to say that a didactic moral may not be well made the *under-current* of a poetical thesis; but that it can never be well put so obtrusively forth, as in the majority of his compositions. There is a young American who, with ideality not richer than that of Longfellow, and with less artistical knowledge, has yet composed far truer poems, merely through the greater propriety of his themes. We allude to James Russell Lowell; and in the number of this Magazine for last month, will be found a ballad entitled “Rosaline,” affording an excellent exemplification of our meaning. This composition has unquestionably its defects, and the very defects which are not perceptible in Mr. Longfellow — but we sincerely think that *no American poem equals it* in the higher elements of song.

In our last number we had some hasty observations on these “Ballads” — observations which we propose, in some measure, to amplify and explain.

It may be remembered that, among other points, we demurred to Mr. Longfellow's *themes*, or rather to their general character. We found fault with the too obtrusive nature of their *didacticism*. Some years ago, we urged a similar objection to one or two of the longer pieces of Bryant; and neither time nor reflection has sufficed to modify, in the slightest particular, our conviction upon this topic.

We have said that Mr. Longfellow's conception of the *aims* of poesy is erroneous; and that thus, labouring at a disadvantage, he does violent wrong to his own high powers; and now the question is, What *are* his ideas of the aims of the Muse, as we gather these ideas from the *general* tendency of his poems? It will be at once evident that, imbued with the peculiar spirit of German song (a pure conventionality), he regards the inculcation of a *moral* as essential. Here we find it necessary to repeat that we have reference only to the *general* tendency of his compositions; for there are some magnificent exceptions, where, as if by accident, he has permitted his genius to get the better of his conventional prejudice. But didacticism is the prevalent *tone* of his song. His invention, his

imagery, his all, is made subservient to the elucidation of some one or more points (but rarely of more than one) which he looks upon as *truth*. And that this mode of procedure will find stern defenders should never excite surprise, so long as the world is full to overflowing with cant and conventicles. There are men who will scramble on all fours through the muddiest sloughs of vice to pick up a single apple of virtue. There are things called men who, so long as the sun rolls, will greet with snuffling huzzas every figure that takes upon itself the semblance of truth, even although the figure, in itself only a "stuffed Paddy," be as much out of place as a toga on the statue of Washington, or out of season as rabbits in the days of the dog-star.

Now, with as deep a reverence for "the true" as ever inspired the bosom of mortal man, we would limit, in many respects, its modes of inculcation. We would limit, to enforce them. We would not render them impotent by dissipation. The demands of truth are severe. She has no sympathy with the myrtles. All that is indispensable in song is all with which she has nothing to do. To deck her in gay robes is to render her a harlot. It is but making her a flaunting paradox to wreath her in gems and flowers. Even in stating this our present proposition, we verify our own words — we feel the necessity, in enforcing this *truth*, of descending from metaphor. Let us then be simple and distinct. To convey "the true" we are required to dismiss from the attention all inessentials. We must be perspicuous, precise, terse. We need concentration rather than expansion of mind. We must be calm, unimpassioned, unexcited — in a word, we must be in that peculiar mood which, as nearly as possible, is the exact converse of the poetical. He must be blind indeed who cannot perceive the radical and chasmal difference between the truthful and the poetical modes of inculcation. He must be grossly wedded to conventionalisms who, in spite of this difference, shall still attempt to reconcile the obstinate oils and waters of Poetry and Truth.

Dividing the world of mind into its most obvious and immediately recognisable distinctions, we have the pure intellect, taste and the moral sense. We place *taste* between the intellect and the moral sense, because it is just this intermediate space which, in the mind, it occupies. It is the connecting link in the triple chain.

It serves to sustain a mutual intelligence between the extremes. It appertains, in strict appreciation, to the former, but is distinguished from the latter by so faint a difference that Aristotle has not hesitated to class some of its operations among the Virtues themselves. But the *offices* of the trio are broadly marked. Just as conscience, or the moral sense, recognises duty; just as the intellect deals with *truth*; so is it the part of taste alone to inform us of *BEAUTY*. And Poesy is the handmaiden but of Taste. Yet we would not be misunderstood. This handmaiden is not forbidden to moralise — in her own fashion. She is not forbidden to depict — but to reason and preach of virtue. As of this latter, conscience recognises

the obligation, so intellect teaches the expediency, while taste contents herself with displaying the beauty; waging war with vice merely on the ground of its inconsistency with fitness, harmony, proportion — in a word with τὸ καλόν.

An important condition of man's immortal nature is thus, plainly, the sense of the Beautiful. This it is which ministers to his delight in the manifold forms and colours and sounds and sentiments amid which he exists. And, just as the eyes of Amaryllis are repeated in the mirror, or the living lily in the lake, so is the mere *record* of these forms and colours and sounds and sentiments — so is their mere oral or written repetition a duplicate source of delight. But this repetition is not Poesy. He who shall merely sing with whatever rapture, in however harmonious strains, or with however vivid a truth of imitation, of the sights and sounds which greet him in common with all mankind — he, we say, has yet failed to prove his divine title. There is still a longing unsatisfied, which he has been impotent to fulfil. There is still a thirst unquenchable, which to allay he has shown us no crystal springs. This burning thirst belongs to the *immortal* essence of man's nature. It is equally a consequence and an indication of his perennial life. It is the desire of the moth for the star. It is not the mere appreciation of the beauty before us. It is a wild effort to reach the beauty above. It is a forethought of the loveliness to come. It is a passion to be satiated by no sublunary sights, or sounds, or sentiments, and the soul thus athirst strives to allay its fever in futile efforts at *creation*. Inspired with a prescient ecstasy of the beauty beyond the grave, it struggles by multifarious novelty of combination among the things and thoughts of Time, to anticipate some portion of that loveliness whose very elements, perhaps, appertain solely to Eternity; and the result of such effort, on the part of souls fittingly constituted, is alone what mankind have agreed to denominate Poetry.

We say this with little fear of contradiction. Yet the spirit of our assertion must be more heeded than the letter. Mankind have *seemed* to define Poesy in a thousand, and in a thousand conflicting, definitions. But the war is one only of words. Induction is as well applicable to this subject as to the most palpable and utilitarian; and by its sober processes we find that, in respect to compositions which have been really received as poems, the *imaginative*, or, more popularly, the creative portions *alone* have ensured them to be so received. Yet these works, on account of these portions, having once been so received and so named, it has happened naturally and inevitably, that other portions totally unpoetic have not only come to be regarded by the popular voice as poetic, but have been made to serve as false standards of perfection in the adjustment of other poetical claims. Whatever has been found in whatever has been received as a poem, has been blindly regarded as *ex statu* poetic. And this is a species of gross error which scarcely could have made its way into any less intangible topic. In fact that license which appertains to the

Muse herself, it has been thought decorous, if not sagacious, to indulge in all examination of her character.

Poesy is thus seen to be a response — unsatisfactory it is true — but still in some measure a response, to a natural and irrepressible demand. Man being what he is, the time could never have been in which poesy was not. Its first element is the thirst for supernal BEAUTY — a beauty which is not afforded the soul by any existing collocation of earth's forms — a beauty which, perhaps, *no possible* combination of these forms would fully produce. Its second element is the attempt to satisfy this thirst by *novel* combinations among those forms of beauty which already exist — or by novel combinations of *those combinations which our predecessors, toiling in chase of the same phantom, have already set in order*. We thus clearly deduce the *novelty*, the *originality*, the *invention*, the *imagination*, or lastly the *creation* of BEAUTY (for the terms as here employed are synonymous), as the essence of all Poesy. Nor is this idea so much at variance with ordinary opinion as, at first sight, it may appear. A multitude of antique dogmas on this topic will be found when divested of extrinsic speculation, to be easily resolvable into the definition now proposed. We do nothing more than present tangibly the vague clouds of the world's idea. We recognize the idea itself floating, unsettled, indefinite, in every attempt which has yet been made to circumscribe the conception of "Poesy" in words. A striking instance of this is observable in the fact that no definition exists in which either the "beautiful," or some one of those qualities which we have mentioned above designated synonymously with "creation," has not been pointed out as the *chief* attribute of the Muse. "Invention," however, or "imagination," is by far more commonly insisted upon. The word *ποίησις* itself (creation) speaks volumes upon this point. Neither will it be amiss here to mention Count Bielfeld's definition of poetry as "*L'art d'exprimer les pensées par la fiction*." With this definition (of which the philosophy is profound to a certain extent) the German terms *Dichtkunst*, the art of fiction, and *Dichten*, to feign, which are used for "*poetry*" and "*to make verses*," are in full and remarkable accordance. It is, nevertheless, in the *combination* of the two omniprevalent ideas that the novelty and, we believe, the force of our own proposition is to be found.

So far we have spoken of Poesy as of an abstraction alone. As such, it is obvious that it may be applicable in various moods. The sentiment may develop itself in Sculpture, in Painting, in Music, or otherwise. But our present business is with its development in words — that development to which, in practical acceptance, the world has agreed to limit the term. And at this point there is one consideration which induces us to pause. We cannot make up our minds to admit (as some have admitted) the inessentiality of rhythm. On the contrary, the universality of its use in the earliest poetical efforts of all mankind would be sufficient to assure us, not merely of its congeniality with the Muse, or of its adapta-

tion to her purposes, but of its elementary and indispensable importance. But here we must, perforce, content ourselves with mere suggestion; for this topic is of a character which would lead us too far. We have already spoken of Music as one of the moods of poetical development. It is in Music, perhaps, that the soul most nearly attains that end upon which we have commented — the creation of supernal beauty. It may be, indeed, that this august aim is here even partially or imperfectly attained, *in fact*. *The elements* of that beauty which is felt in sound, *may be* the mutual or common heritage of Earth and Heaven. In the soul's struggles at combination it is thus not impossible that a harp may strike notes not unfamiliar to the angels. And in this view the wonder may well be less that all attempts at defining the character or sentiment of the deeper musical impressions have been found absolutely futile. Contenting ourselves, therefore, with the firm conviction that music (in its modifications of rhythm and rhyme) is of so vast a moment in Poesy as *never* to be neglected by him who is truly poetical — is of so mighty a force in furthering the great aim intended that he is mad who rejects its assistance — content with this idea we shall not pause to maintain its absolute essentiality, for the mere sake of rounding a definition. We will but add, at this point, that the highest possible development of the Poetical Sentiment is to be found in the union of song with music, in its popular sense. The old Bards and Minnesingers possessed, in the fullest perfection, the finest and truest elements of Poesy; and Thomas Moore, singing his own ballads, is but putting the final touch to their completion as poems.

To recapitulate, then, we would define in brief the Poetry of words as the *Rhythmical Creation of Beauty*. Beyond the limits of Beauty its province does not extend. Its sole arbiter is Taste. With the Intellect or with the Conscience it has only collateral relations. It has no dependence, unless incidentally, upon either Duty or *Truth*. That our definition will necessarily exclude much of what, through a supine toleration, has been hitherto ranked as poetical, is a matter which affords us not even momentary concern. We address but the thoughtful, and heed only their approval — with our own. If our suggestions are truthful, then "after many days" shall they be understood as truth, even though found in contradiction of *all* that has been hitherto so understood. If false, shall we not be the first to bid them die?

We would reject, of course, all such matters as "Armstrong on Health," a revolting production; Pope's "Essay on Man," which may well be content with the title of an "Essay in Rhyme"; "Hudibras," and other merely humorous pieces. We do not gainsay the peculiar merits of either of these latter compositions — but deny them the position they have held. In a notice of Brainard's Poems, we took occasion to show that the common use of a certain instrument (rhythm) had tended, more than aught else, to confound humorous verse with poetry. The observation is now recalled to corroborate what we have just said in respect to the vast

effect or force of melody in itself — an effect which could elevate into even momentary confusion with the highest efforts of mind, compositions such as are the greater number of satires or burlesques.

Of the poets who have appeared most fully instinct with the principles now developed, we may mention *Keats* as the most remarkable. He is the sole British poet who has never erred in his themes. Beauty is always his aim.

We have thus shown our ground of objection to the general *themes* of Professor Longfellow. In common with all who claim the sacred title of poet, he should limit his endeavours to the creation of novel moods of beauty, in form, in colour, in sound, in sentiment; for over all this wide range has the poetry of words dominion. To what the world terms *prose* may be safely and properly left all else. The artist who doubts of his thesis, may always resolve his doubt by the single question — “might not this matter be as well or better handled in *prose*?” If it *may*, then is it no subject for the Muse. In the general acceptance of the term *Beauty* we are content to rest; being careful only to suggest that, in our peculiar views, it must be understood as inclusive of the *sublime*.

Of the pieces which constitute the present volume there are not more than one or two thoroughly fulfilling the idea above proposed; although the volume as a whole is by no means so chargeable with didacticism as Mr. Longfellow's previous book. We would mention as poems *nearly true*, “The Village Blacksmith,” “The Wreck of the Hesperus,” and especially “The Skeleton in Armor.” In the first-mentioned we have the *beauty* of simple-mindedness as a genuine thesis; and this thesis is inimitably handled until the concluding stanza, where the spirit of legitimate poesy is aggrieved in the pointed antithetical deduction of a *moral* from what has gone before. In “The Wreck of the Hesperus” we have the *beauty* of child-like confidence and innocence, with that of the father's courage and affection. But, with slight exception, those particulars of the storm here detailed are not poetic subjects. Their thrilling *horror* belongs to prose, in which it could be far more effectively discussed, as Professor Longfellow may assure himself at any moment by experiment. There *are* points of a tempest which afford the loftiest and truest poetical themes — points in which pure beauty is found, or, better still, beauty heightened into the sublime, by terror. But when we read, among other similar things, that

The salt sea was frozen on her breast,
The salt tears in her eyes.

we feel, if not positive disgust, at least a chilling sense of the inappropriate. In “The Skeleton in Armor” we find a pure and perfect thesis artistically treated. We find the beauty of bold courage and self-confidence, of love and maiden devotion, of reckless adventure, and finally the life-contemning grief. Combined with all this, we have numerous

points of beauty apparently insulated, but all aiding the main effect or impression. The heart is stirred, and the mind does not lament its mal-instruction. The metre is simple, sonorous, well-balanced, and fully adapted to the subject. Upon the whole, there are few truer poems than this. It has not one defect — an important one. The prose remarks prefacing the narrative are really *necessary*. But every work of art should contain within itself all that is requisite for its own comprehension. And this remark is especially true of the ballad. In poems of magnitude the mind of the reader is not, at all times, enabled to include, in one comprehensive survey, the proportions and proper adjustment of the whole. He is pleased, if at all, with particular passages; and the sum of his pleasure is compounded of the sums of the pleasurable sentiments inspired by these individual passages in the progress of perusal. But, in pieces of less extent, the pleasure is *unique*, in the proper acceptation of this term — the understanding is employed, without difficulty, in the contemplation of the picture *as a whole*; and thus its effect will depend, in great measure, upon the perfection of its finish, upon the nice adaptation of its constituent parts, and especially, upon what is rightly termed by Schlegel *the unity* or totality of interest. But the practice of prefixing explanatory passages is utterly at variance with such unity. By the prefix, we are either put in possession of the subject of the poem, or some hint, historic fact, or suggestion, is thereby afforded, not included in the body of the piece, which, without the hint, is incomprehensible. In the latter case, while perusing the poem, the reader must revert, in mind at least, to the prefix, for the necessary explanation. In the former, the poem being a mere paraphrase of the prefix, the interest is divided between the prefix and the paraphrase. In either instance the totality of effect is destroyed.

Of the other original poems in the volume before us there is none in which the aim of instruction, or *truth*, has not been too obviously substituted for the legitimate aim, *beauty*. We have heretofore taken occasion to say that a didactic moral might be happily made the *under-current* of a poetical theme, and we have treated this point at length in a review of Moore's "Alciphron"; but the moral thus conveyed is invariably an ill effect when obtruding beyond the upper-current of the thesis itself. Perhaps the worst specimen of this obtrusion is given us by our poet in "Blind Bartimeus" and the "Goblet of Life," where it will be observed that the *sole* interest of the upper-current of meaning depends upon its relation or reference to the under. What we read upon the surface would be *vox et præterea nihil* in default of the moral beneath. The Greek *finales* of "Blind Bartimeus" are an affectation altogether inexcusable. What the small, second-hand, Gibbonish pedantry of Byron introduced, is unworthy the imitation of Longfellow.

Of the translations we scarcely think it necessary to speak at all. We regret that our poet will persist in busying himself about such matters. *His* time might be better employed in original conception. Most of these

versions are marked with the error upon which we have commented. This error is, in fact, essentially Germanic. "The Luck of Edenhall," however, is a truly beautiful poem; and we say this with all that deference which the opinion of the "Democratic Review" demands. This composition appears to us *one of the very finest*. It has all the free, hearty, *obvious* movement of the true ballad-legend. The greatest force of language is combined in it with the richest imagination, acting in its most legitimate province. Upon the whole, we prefer it even to the "Sword-Song" of Körner. The pointed moral with which it terminates is so exceedingly natural — so perfectly fluent from the incidents — that we have hardly heart to pronounce it in ill-taste. We may observe of this ballad, in conclusion, that its subject is more *physical* than is usual in Germany. Its images are rich rather in physical than in moral beauty. And this tendency in Song is the true one. It is chiefly, if we are not mistaken — it is chiefly amid forms of physical loveliness (we use the word *forms* in its widest sense as embracing modifications of sound and colour) that the soul seeks the realisation of its dreams of BEAUTY. It is to her demand in this sense especially, that the poet, who is wise, will most frequently and most earnestly respond.

"The Children of the Lord's Supper" is, beyond doubt, a true and most beautiful poem in great part, while, in some particulars, it is too metaphysical to have any pretension to the name. We have already objected, briefly, to its metre — the ordinary Latin or Greek Hexameter — dactyls and spondees at random, with a spondee in conclusion. We maintain that the hexameter can never be introduced into our language, from the nature of that language itself. This rhythm demands, *for English ears*, a preponderance of natural spondees. Our tongue has few. Not only does the Latin and Greek, with the Swedish, and some others, abound in them; but the Greek and Roman ear had become reconciled (why or how is unknown) to the reception of artificial spondees — that is to say, spondaic words formed partly of one word and partly of another, or from an excised part of one word. In short, the ancients were content to read *as they scanned*, or nearly so. It may be safely prophesied that we shall never do this; and thus we shall never admit English hexameters. The attempt to introduce them, after the repeated failures of Sir Philip Sidney and others, is perhaps somewhat discreditable to the scholarship of Professor Longfellow. The "Democratic Review," in saying that he has triumphed over difficulties in this rhythm, has been deceived, it is evident, by the facility with which some of these verses may be read. In glancing over the poem, we do not observe a single verse which can be read, *to English ears, as a Greek hexameter*. There are many, however, which can be well read as mere English dactylic verses; such, for example, as the well-known lines of Byron, commencing

Know ye the | land where the | cypress and | myrtle.

These lines (although full of irregularities) are, in their perfection, formed of three dactyls and a cæsure — just as if we should cut short the initial verse of the *Bucolics* thus —

Tityre | tu patu | læ recu | bans —

The “myrtle,” at the close of Byron’s line, is a double rhyme, and must be understood as one syllable.

Now a great number of Professor Longfellow’s hexameters are merely these dactylic lines, *continued for two feet*. For example —

Whispered the | race of the | flowers and | merry on | balancing | branches.

In this example, also, “branches,” which is a double ending, must be regarded as the cæsure, or one syllable, of which alone it has the force.

As we have already alluded, in one or two regards, to a notice of these poems which appeared in the “Democratic Review,” we may as well here proceed with some few further comments upon the article in question — with whose general tenor we are happy to agree.

The Review speaks of “Maidenhood” as a poem, “not to be understood but at the expense of more time and trouble than a song can justly claim.” We are scarcely less surprised at this opinion from Mr. Langtree than we were at the condemnation of “The Luck of Edenhall.”

“Maidenhood” is faulty, it appears to us, only on the score of its theme, which is somewhat didactic. Its *meaning* seems simplicity itself. A maiden on the verge of womanhood, hesitating to enjoy life (for which she has a strong appetite) through a false idea of duty, is bidden to fear nothing, having purity of heart as her lion of Una.

What Mr. Langtree styles “an unfortunate peculiarity” in Mr. Longfellow, resulting from “adherence to a false system,” has really been always regarded by us as one of his idiosyncratic merits. “In each poem,” says the critic, “he has but *one* idea, which, in the progress of his song, is gradually unfolded, and at last reaches its full development in the concluding lines: this singleness of thought might lead a harsh critic to suspect intellectual barrenness.” It leads *us*, individually, only to a full sense of the artistical power and knowledge of the poet. We confess that now, for the first time, we hear unity of conception objected to as a defect. But Mr. Langtree seems to have fallen into the singular error of supposing the poet to have absolutely *but one idea* in each of his ballads. Yet how “one idea” can be “gradually unfolded” without other ideas is, to us, a mystery of mysteries. Mr. Longfellow, very properly, has but one *leading* idea which forms the basis of his poem; but to the aid and development of this one there are innumerable others, of which the rare excellence is that all are in keeping, that none could be well omitted, that each tends to the one general effect. It is unnecessary to say another word upon this topic.

In speaking of “Excelsior,” Mr. Langtree (are we wrong in attributing the notice to his very forcible pen?) seems to labour under some similar misconception. “It carries along with it,” says he, “a false moral which

greatly diminishes its merit in our eyes. The great merit of a picture, whether made with the pencil or pen, is its *truth*; and this merit does not belong to Mr. Longfellow's sketch. Men of genius may, and probably do, meet with greater difficulties in their struggles with the world than their fellow men who are less highly gifted; but their power of overcoming obstacles is proportionately greater, and the result of their laborious suffering is not death but immortality."

That the chief merit of a picture is its *truth*, is an assertion deplorably erroneous. Even in Painting, which is, more essentially than Poetry, a mimetic art, the proposition cannot be sustained. Truth is not even *the aim*. Indeed it is curious to observe how very slight a degree of truth is sufficient to satisfy the mind, which acquiesces in the absence of numerous essentials in the thing depicted. An outline frequently stirs the spirit more pleasantly than the most elaborate picture. We need only refer to the compositions of Flaxman and of Retzsch. Here all details are omitted — nothing can be farther from *truth*. Without even colour the most thrilling effects are produced. In statues we are rather pleased than disgusted with *the want of the eyeball*. The hair of the Venus de Medicis was *gilded*. Truth indeed! The grapes of Zeuxis as well as the curtain of Parthasius were received as indisputable evidence of the truthful ability of these artists — but they were not even *classed among their pictures*. If truth is the highest aim of either Painting or Poesy, then Jan Steen was a greater artist than Angelo, and Crabbe is a nobler poet than Milton.

But we have not quoted the observation of Mr. Langtree to deny its philosophy; our design was simply to show that he has misunderstood the poet. "Excelsior" has not even a remote tendency to the interpretation assigned it by the critic. It depicts the *earnest upward impulse of the soul* — an impulse not to be subdued even in Death. Despising danger, resisting pleasure, the youth, bearing the banner inscribed "Excelsior!" (higher still!) struggles through all difficulties to an Alpine summit. Warned to be content with the elevation attained, his cry is still "Excelsior!" and even in falling dead on the highest pinnacle, his cry is *still* "Excelsior!" There is yet an immortal height to be surmounted — an ascent in Eternity. The poet holds in view the idea of never-ending *progress*. That he is misunderstood is rather the misfortune of Mr. Langtree than the fault of Mr. Longfellow. There is an old adage about the difficulty of one's furnishing an auditor both with matter to be comprehended and brains for its comprehension.

Hawthorne's Twice-Told Tales

By NATHANIEL HAWTHORNE. James Munroe & Co.: Boston

WE HAVE always regarded the *Tale* (using this word in its popular acceptance) as affording the best prose opportunity for display of the

highest talent. It has peculiar advantages which the novel does not admit. It is, of course, a far finer field than the essay. It has even points of superiority over the poem. An accident has deprived us, this month, of our customary space for review; and thus nipped in the bud a design long cherished of treating this subject in detail; taking Mr. Hawthorne's volumes as a text. In May we shall endeavor to carry out our intention. At present we are forced to be brief.

With rare exception — in the case of Mr. Irving's "Tales of a Traveller" and a few other works of a like cast — we have had no American tales of high merit. We have had no skilful compositions — nothing which could bear examination as works of art. Of twaddle called tale-writing we have had, perhaps more than enough. We have had a superabundance of the Rosa-Matilda effusions — gilt-edged paper all *couleur de rose*: a full allowance of cut-and-thrust blue-blazing melodramaticisms; a nauseating surfeit of low miniature copying of low life, much in the manner, and with about half the merit, of the Dutch herrings and decayed cheeses of Van Tuysseel — of all this, *eheu jam satis!*

Mr. Hawthorne's volumes appear misnamed to us in two respects. In the first place they should not have been called "Twice-Told Tales" — for this is a title which will not bear repetition. If in the first collected edition they were twice-told, of course now they are thrice-told. — May we live to hear them told a hundred times. In the second place, these compositions are by no means *all* "Tales." The most of them are essays properly so called. It would have been wise in their author to have modified his title, so as to have had reference to all included. This point could have been easily arranged.

But under whatever titular blunders we receive this book, it is most cordially welcome. We have seen no prose composition by any American which can compare with *some* of these articles in the higher merits, or indeed in the lower; while there is not a single piece which would do dishonor to the best of the British essayists.

"The Rill from the Town Pump" which, through the *ad captandum* nature of its title, has attracted more of the public notice than any other of Mr. Hawthorne's compositions, is perhaps, the *least* meritorious. Among his best we may briefly mention "The Hollow of the Three Hills"; "The Minister's Black Veil"; "Wakefield"; "Mr. Higginbotham's Catastrophe"; "Fancy's Show-Box"; "Dr. Heidegger's Experiment"; "David Swan"; "The Wedding Knell"; and "The White Old Maid." It is remarkable that all of these, with one exception, are from the first volume.

The style of Mr. Hawthorne is purity itself. His *tone* is singularly effective — wild, plaintive, thoughtful, and in full accordance with his themes. We have only to object that there is insufficient diversity in these themes themselves, or rather in their character. His *originality* both of incident and reflection is very remarkable; and this trait alone would

insure him at least *our* warmest regard and commendation. We speak here chiefly of the tales; the essays are not so markedly novel. Upon the whole we look upon him as one of the few men of indisputable genius to whom our country has as yet given birth. As such, it will be our delight to do him honor; and lest, in these undigested and cursory remarks, without proof and without explanation, we should appear to do him *more* honor than is his due, we postpone all farther comment until a more favorable opportunity.

We said a few hurried words about Mr. Hawthorne in our last number, with the design of speaking more fully in the present. We are still, however, pressed for room, and must necessarily discuss his volumes more briefly and more at random than their high merits deserve.

The book professes to be a collection of *tales*, yet is, in two respects, misnamed. These pieces are now in their third republication, and, of course, are thrice-told. Moreover, they are by no means *all* tales, either in the ordinary or in the legitimate understanding of the term. Many of them are pure essays; for example, "Sights from a Steeple," "Sunday at Home," "Little Annie's Ramble," "A Rill from the Town Pump," "The Toll-Gatherer's Day," "The Haunted Mind," "The Sister Years," "Snow-Flakes," "Night Sketches," and "Foot-Prints on the Sea-Shore." We mention these matters chiefly on account of their discrepancy with that marked precision and finish by which the body of the work is distinguished.

Of the *Essays* just named, we must be content to speak in brief. They are each and all beautiful, without being characterized by the polish and adaptation so visible in the tales proper. A painter would at once note their leading or predominant feature, and style it *repose*. There is no attempt at effect. All is quiet, thoughtful, subdued. Yet this repose may exist simultaneously with high originality of thought; and Mr. Hawthorne has demonstrated the fact. At every turn we meet with novel combinations; yet these combinations never surpass the limits of the quiet. We are soothed as we read; and withal is a calm astonishment that ideas so apparently obvious have never occurred or been presented to us before. Herein our author differs materially from Lamb or Hunt or Hazlitt — who, with vivid originality of manner and expression, have less of the true novelty of thought than is generally supposed, and whose originality, at best, has an uneasy and meretricious quaintness, replete with startling effects unfounded in nature, and inducing trains of reflection which lead to no satisfactory result. The *Essays* of Hawthorne have much of the character of Irving, with more of originality, and less of finish; while, compared with the *Spectator*, they have a vast superiority at all points. The *Spectator*, Mr. Irving, and Mr. Hawthorne have in common that tranquil and subdued manner which we have chosen to denominate *repose*; but, in the case of the two former, this repose is attained rather by the

absence of novel combination, or of originality, than otherwise, and consists chiefly in the calm, quiet, unostentatious expression of commonplace thoughts, in an unambitious unadulterated Saxon. In them, by strong effort, we are made to conceive the absence of all. In the essays before us the absence of effort is too obvious to be mistaken, and a strong under-current of *suggestion* runs continuously beneath the upper stream of the tranquil thesis. In short, these effusions of Mr. Hawthorne are the product of a truly imaginative intellect, restrained, and in some measure repressed, by fastidiousness of taste, by constitutional melancholy and by indolence.

But it is of his tales that we desire principally to speak. The tale proper, in our opinion, affords unquestionably the fairest field for the exercise of the loftiest talent, which can be afforded by the wide domains of mere prose. Were we bidden to say how the highest genius could be most advantageously employed for the best display of its own powers, we should answer, without hesitation — in the composition of a rhymed poem, not to exceed in length what might be perused in an hour. Within this limit alone can the highest order of true poetry exist. We need only here say, upon this topic, that, in almost all classes of composition, the unity of effect or impression is a point of the greatest importance. It is clear, moreover, that this unity cannot be thoroughly preserved in productions whose perusal cannot be completed at one sitting. We may continue the reading of a prose composition, from the very nature of prose itself, much longer than we can persevere, to any good purpose, in the perusal of a poem. This latter, if truly fulfilling the demands of the poetic sentiment, induces an exaltation of the soul which cannot be long sustained. All high excitements are necessarily transient. Thus a long poem is a paradox. And, without unity of impression, the deepest effects cannot be brought about. Epics were the offspring of an imperfect sense of Art, and their reign is no more. A poem too brief may produce a vivid, but never an intense or enduring impression. Without a certain continuity of effort — without a certain duration or repetition of purpose — the soul is never deeply moved. There must be the dropping of the water upon the rock. De Béranger has wrought brilliant things — pungent and spirit-stirring — but, like all im-massive bodies, they lack *momentum*, and thus fail to satisfy the Poetic Sentiment. They sparkle and excite, but, from want of continuity, fail deeply to impress. Extreme brevity will degenerate into epigrammatism; but the sin of extreme length is even more unpardonable. *In medio tutissimus ibis.*

Were we called upon, however, to designate that class of composition which, next to such a poem as we have suggested, should best fulfil the demands of high genius — should offer it the most advantageous field of exertion — we should unhesitatingly speak of the prose tale, as Mr. Hawthorne has here exemplified it. We allude to the short prose narrative, requiring from a half-hour to one or two hours in its perusal. The

ordinary novel is objectionable, from its length, for reasons already stated in substance. As it cannot be read at one sitting, it deprives itself, of course, of the immense force derivable from *totality*. Worldly interests intervening during the pauses of perusal, modify, annul, or counteract, in a greater or less degree, the impressions of the book. But simple cessation in reading, would, of itself, be sufficient to destroy the true unity. In the brief tale, however, the author is enabled to carry out the fulness of his intention, be it what it may. During the hour of perusal the soul of the reader is at the writer's control. There are no external or extrinsic influences — resulting from weariness or interruption.

A skilful literary artist has constructed a tale. If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived, with deliberate care, a certain unique or single *effect* to be wrought out, he then invents such incidents — he then combines such events as may best aid him in establishing this preconceived effect. If his very initial sentence tend not to the out-bringing of this effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design. And by such means, with such care and skill, a picture is at length painted which leaves in the mind of him who contemplates it with a kindred art, a sense of the fullest satisfaction. The idea of the tale has been presented unblemished, because undisturbed; and this is an end unattainable by the novel. Undue brevity is just as exceptionable here as in the poem; but undue length is yet more to be avoided.

We have said that the tale has a point of superiority even over the poem. In fact, while the *rhythm* of this latter is an essential aid in the development of the poem's highest idea — the idea of the Beautiful — the artificialities of this rhythm are an inseparable bar to the development of all points of thought or expression which have their basis in *Truth*. But Truth is often, and in very great degree, the aim of the tale. Some of the finest tales are tales of ratiocination. Thus the field of this species of composition, if not in so elevated a region on the mountain of Mind, is a table-land of far vaster extent than the domain of the mere poem. Its products are never so rich, but infinitely more numerous, and more appreciable by the mass of mankind. The writer of the prose tale, in short, may bring to his theme a vast variety of modes or inflections of thought and expression — (the ratiocinative, for example, the sarcastic or the humorous) which are not only antagonistical to the nature of the poem, but absolutely forbidden by one of its most peculiar and indispensable adjuncts; we allude, of course, to rhythm. It may be added, here, *par parenthèse*, that the author who aims at the purely beautiful in a prose tale is laboring at great disadvantage. For Beauty can be better treated in the poem. Not so with terror, or passion, or horror, or a multitude of such other points. And here it will be seen how full of prejudice are the usual animadversions against those *tales of effect*, many fine examples of which were

found in the earlier numbers of Blackwood. The impressions produced were wrought in a legitimate sphere of action, and constituted a legitimate although sometimes an exaggerated interest. They were relished by every man of genius: although there were found many men of genius who condemned them without just ground. The true critic will but demand that that the design intended be accomplished, to the fullest extent, by the means most advantageously applicable.

We have very few American tales of real merit — we may say, indeed, none, with the exception of "The Tales of a Traveller" of Washington Irving, and these "Twice-Told Tales" of Mr. Hawthorne. Some of the pieces of Mr. John Neal abound in vigor and originality; but in general, his compositions of this class are excessively diffuse, extravagant, and indicative of an imperfect sentiment of Art. Articles at random are, now and then, met with in our periodicals which might be advantageously compared with the best effusions of the British Magazines; but, upon the whole, we are far behind our progenitors in this department of literature.

Of Mr. Hawthorne's Tales we would say, emphatically, that they belong to the highest region of Art — and Art subservient to genius of a very lofty order. We had supposed, with good reason for so supposing, that he had been thrust into his present position by one of the impudent *cliques* which beset our literature, and whose pretensions it is our full purpose to expose at the earliest opportunity; but we have been most agreeably mistaken. We know of few compositions which the critic can more honestly commend than these "Twice-Told Tales." As Americans, we feel proud of the book.

Mr. Hawthorne's distinctive trait is invention, creation, imagination, originality — a trait which, in the literature of fiction, is positively worth all the rest. But the nature of originality, so far as regards its manifestation in letters, is but imperfectly understood. The inventive or original mind as frequently displays itself in novelty of *tone* as in novelty of matter. Mr. Hawthorne is original at *all* points.

It would be a matter of some difficulty to designate the best of these tales; we repeat that, without exception, they are beautiful. "Wakefield" is remarkable for the skill with which an old idea — a well-known incident — is worked up or discussed. A man of whims conceives the purpose of quitting his wife and residing *incognito*, for twenty years, in her immediate neighborhood. Something of this kind actually happened in London. The force of Mr. Hawthorne's tale lies in the analysis of the motives which must or might have impelled the husband to such folly, in the first instance, with the possible causes of his perseverance. Upon this thesis a sketch of singular power has been constructed.

"The Wedding Knell" is full of the boldest imagination — an imagination fully controlled by taste. The most captious critic could find no flaw in this production.

"The Minister's Black Veil" is a masterly composition of which the

sole defect is that to the rabble its exquisite skill will be *caviare*. The *obvious* meaning of this article will be found to smother its insinuated one. The *moral* put into the mouth of the dying minister will be supposed to convey the *true* import of the narrative; and that a crime of dark dye, (having reference to the "young lady") has been committed, is a point which only minds congenial with that of the author will perceive.

"Mr. Higginbotham's Catastrophe" is vividly original and managed most dexterously.

"Dr. Heidegger's Experiment" is exceedingly well imagined, and executed with surpassing ability. The artist breathes in every line of it.

"The White Old Maid" is objectionable, even more than the "Minister's Black Veil," on the score of its mysticism. Even with the thoughtful and analytic, there will be much trouble in penetrating its entire import.

"The Hollow of the Three Hills" we would quote in full, had we space; — not as evincing higher talent than any of the other pieces, but as affording an excellent example of the author's peculiar ability. The subject is commonplace. A witch subjects the Distant and the Past to the view of a mourner. It has been the fashion to describe, in such cases, a mirror in which the images of the absent appear; or a cloud of smoke is made to arise, and thence the figures are gradually unfolded. Mr. Hawthorne has wonderfully heightened his effect by making the ear, in place of the eye, the medium by which the fantasy is conveyed. The head of the mourner is enveloped in the cloak of the witch, and within its magic folds there arise sounds which have an all-sufficient intelligence. Throughout this article also, the artist is conspicuous — not more in positive than in negative merits. Not only is all done that should be done, but (what perhaps is an end with more difficulty attained) there is nothing done which should not be. Every word *tells*, and there is not a word which does *not* tell.

In "Howe's Masquerade" we observe something which resembles a plagiarism — but which *may be* a very flattering coincidence of thought. We quote the passage in question.

"*With a dark flush of wrath upon his brow they saw the general draw his sword and advance to meet the figure in the cloak before the latter had stepped one pace upon the floor.*

"'Villain, *unmuffle* yourself,' cried he, 'you pass no farther!'

"The figure, without blanching a hair's breadth from the sword which was pointed at his breast, made a solemn pause, and lowered the cape of the cloak from his face, yet not sufficiently for the spectators to catch a glimpse of it. But Sir William Howe had evidently seen enough. The sternness of his countenance gave place to a look of wild amazement, if not horror, while he recoiled several steps from the figure, *and let fall his sword upon the floor.*"

The idea here is, that the figure in the cloak is the phantom or reduplication of Sir William Howe; but in an article called "William Wilson," one of the "Tales of the Grotesque and Arabesque," we have not only the same idea, but the same idea similarly presented in several respects. We quote two paragraphs, which our readers may compare with what has been already given. We have italicized, above, the immediate particulars of resemblance.

"The brief moment in which I averted my eyes had been sufficient to produce, apparently, a material change in the arrangement at the upper or farther end of the room. A large mirror, it appeared to me, now stood where none had been perceptible before: and as I stepped up to it in extremity of terror, mine own image, but with features all pale and dabbled in blood, *advanced* with a feeble and tottering gait to meet me.

"Thus it appeared I say, but was not. It was Wilson, who then stood before me in the agonies of dissolution. Not a line in all the marked and singular lineaments of that face which was not even identically mine own. *His mask and cloak lay where he had thrown them, upon the floor.*"

Here it will be observed, not only are the two general conceptions identical, but there are various *points* of similarity. In each case the figure seen is the wraith or duplication of the beholder. In each case the scene is a masquerade. In each case the figure is cloaked. In each, there is a quarrel — that is to say, angry words pass between the parties. In each the beholder is enraged. In each the cloak and sword fall upon the floor. The "villain, unmuffle yourself," of Mr. H. is precisely paralleled by a passage at page 56 of "William Wilson."

In the way of objection we have scarcely a word to say of these tales. There is, perhaps, a somewhat too general or prevalent *tone* — a tone of melancholy and mysticism. The subjects are insufficiently varied. There is not so much of *versatility* evinced as we might well be warranted in expecting from the high powers of Mr. Hawthorne. But beyond these trivial exceptions we have really none to make. The style is purity itself. Force abounds. High imagination gleams from every page. Mr. Hawthorne is a man of the truest genius. We only regret that the limits of our Magazine will not permit us to pay him that full tribute of commendation, which, under other circumstances, we should be so eager to pay.

The American Drama

A BIOGRAPHER of Berryer calls him "*L'homme qui, dans ses description, demande le plus grande quantité possible d'antithèse,*" — but that ever-recurring topic, the decline of the drama, seems to have consumed of late more of the material in question than would have sufficed for a dozen prime ministers — even admitting them to be French. Every trick

of thought and every harlequinade of phrase have been put in operation for the purpose "*de nier ce qui est, et d'expliquer ce qui n'est pas.*"

Ce qui n'est pas: — for the drama has *not declined*. The facts and the philosophy of the case seem to be these. The great opponent to Progress is Conservatism. In other words — the great adversary of Invention is Imitation: the propositions are in spirit identical. Just as an art is imitative, is it stationary. The most imitative arts are the most prone to repose — and the converse. Upon the utilitarian — upon the business arts, where Necessity impels, Invention, Necessity's well-understood offspring, is ever in attendance. And the less we see of the mother the less we behold of the child. No one complains of the decline of the art of Engineering. Here the Reason, which never retrogrades or reposes, is called into play. But let us glance at Sculpture. We are not *worse* here than the ancients, let pedantry say what it may (the Venus of Canova is worth, at any time, two of that of Cleomenes), but it is equally certain that we have made, in general, no advances; and Sculpture, properly considered, is perhaps the *most* imitative of all arts which have a right to the title of Art at all. Looking next at Painting, we find that we have to boast of progress only in the ratio of the inferior imitativeness of Painting, when compared with Sculpture. As far indeed as we have any means of judging, our improvement has been exceedingly little, and did we know anything of ancient Art in this department, we might be astonished at discovering that we had advanced even far less than we suppose. As regards Architecture, whatever progress we have made has been precisely in those particulars which have no reference to imitation: — that is to say, we have improved the utilitarian and not the ornamental provinces of the art. Where Reason predominated, we advanced; where mere Feeling or Taste was the guide, we remained as we were.

Coming to the Drama, we shall see that in its mechanisms we have made progress, while in its spirituality we have done little or nothing for centuries certainly — and, perhaps, little or nothing for thousands of years. And this is because what we term the spirituality of the drama is precisely its imitative portion — is exactly that portion which distinguishes it as one of the principal of the imitative arts.

Sculptors, painters, dramatists, are, from the very nature of their material, — their spiritual material — imitators — conservatists — prone to repose in old Feeling and in antique Taste. For this reason — and for this reason only — the arts of Sculpture, Painting, and the Drama have not advanced — or have advanced feebly, and inversely in the ratio of their imitativeness.

But it by no means follows that either has *declined*. All *seem* to have declined, because they have remained stationary while the multitudinous other arts (of reason) have flitted so rapidly by them. In the same manner the traveller by railroad can imagine that the trees by the wayside are retrograding. The trees in this case are absolutely stationary — but

the Drama has not been altogether so, although its progress has been so slight as not to interfere with the general effect — that of seeming retrogradation or decline.

This seeming retrogradation, however, is to all practical intents an absolute one. Whether the Drama has declined, or whether it has merely remained stationary, is a point of no importance, so far as concerns the public encouragement of the Drama. It is unsupported, in either case, because it does not deserve support.

But if this stagnation, or deterioration, grows out of the very idiosyncrasy of the drama itself, as one of the principal of the imitative arts, how is it possible that a remedy shall be applied — since it is clearly impossible to alter the nature of the art, and yet leave it the art which it now is?

We have already spoken of the improvements effected in Architecture, in all its utilitarian departments, and in the Drama, at all the points of its mechanism. "Wherever Reason predominates, we advance; where mere Feeling or Taste is the guide, we remain as we are." We wish now to suggest that, by the engrafting of Reason upon Feeling and Taste, we shall be able, and thus alone shall be able, to force the modern drama into the production of any profitable fruit.

At present, what is it we do? We are content if, with Feeling and Taste, a dramatist does *as other dramatists have done*. The most successful of the more immediately modern playwrights has been Sheridan Knowles, and to play Sheridan Knowles seems to be the highest ambition of our writers for the stage. Now the author of "The Hunchback" possesses what we are weak enough to term the true "dramatic feeling," and this true dramatic feeling he has manifested in the most preposterous series of imitations of the Elizabethan drama by which ever mankind were insulted and begulled. Not only did he adhere to the old plots, the old characters, the old stage conventionalities throughout; but he went even so far as to persist in the obsolete phraseologies of the Elizabethan period — and, just in proportion to his obstinacy and absurdity at all points, did we pretend to like him the better, and pretend to consider him a great dramatist.

Pretend — for every particle of it was pretence. Never was enthusiasm more utterly false than that which so many "respectable audiences" endeavoured to get up for these plays — endeavoured to get up, first, because there was a general desire to see the drama revive, and secondly, because we had been all along entertaining the fancy that "the decline of the drama" meant little, if anything, else than its deviation from the Elizabethan routine — and that, consequently, the return to the Elizabethan routine was, and of necessity must be, the revival of the drama.

But if the principles we have been at some trouble in explaining are true — and most profoundly do we feel them to be so — if the spirit of imitation is, in fact, the real source of the drama's stagnation — and if

it is so because of the tendency in all imitation to render Reason subservient to Feeling and to Taste — it is clear that only by deliberate counteracting of the spirit, and of the tendency of the spirit, we can hope to succeed in the drama's revival.

The first thing necessary is to burn or bury the "old models," and to forget, as quickly as possible, that ever a play has been penned. The second thing is to consider *de novo* what are the *capabilities* of the drama — not merely what hitherto have been its conventional purposes. The third and last point has reference to the composition of a play (showing to the fullest extent these capabilities) conceived and constructed with Feeling and with Taste, but with Feeling and Taste guided and controlled in every particular by the details of Reason — of Common Sense — in a word, of a Natural Art.

It is obvious, in the meantime, that towards the good end in view much may be effected by discriminative criticism on what has already been done. The field, thus stated, is, of course, practically illimitable — and to Americans the American drama is the special point of interest. We propose, therefore, in a series of papers, to take a somewhat deliberate survey of some few of the most noticeable American plays. We shall do this without reference either to the date of the composition or its adaptation for the closet or the stage. We shall speak with absolute frankness both of merits and defects — our principal object being understood not as that of mere commentary on the individual play — but on the drama in general, and on the American drama in especial, of which each individual play is a constituent part. We will commence at once with

TORTESA, THE USURER

This is the third dramatic attempt of Mr. Willis, and may be regarded as particularly successful, since it has received, both on the stage and in the closet, no stinted measure of commendation. This success, as well as the high reputation of the author, will justify us in a more extended notice of the play than might, under other circumstances, be desirable.

The story runs thus: — Tortesa, a usurer of Florence, and whose character is a mingled web of good and evil feelings, gets into his possession the palace and lands of a certain Count Falcone. The usurer would wed the daughter (Isabella) of Falcone, not through love, but in his own words,

"To please a devil that inhabits him —"

in fact, to mortify the pride of the nobility, and avenge himself of their scorn. He therefore bargains with Falcone [a narrow-souled villain] for the hand of Isabella. The deed of the Falcone property is restored to the Count upon an agreement that the lady shall marry the usurer — this contract being invalid should Falcone change his mind in regard to the

marriage, or should the maiden demur — but valid should the wedding be prevented through any fault of Tortesa, or through any accident not springing from the will of the father or child. The first Scene makes us aware of this bargain, and introduces us to Zippa, a glover's daughter, who resolves, with a view of befriending Isabella, to feign a love for Tortesa [which, in fact, she partially feels], hoping thus to break off the match.

The second Scene makes us acquainted with a young painter (Angelo), poor, but of high talents and ambition, and with his servant (Tomaso), an old bottle-loving rascal, entertaining no very exalted opinion of his master's abilities. Tomaso does some injury to a picture, and Angelo is about to run him through the body when he is interrupted by a sudden visit from the Duke of Florence, attended by Falcone. The Duke is enraged at the murderous attempt, but admires the paintings in the studio. Finding that the rage of the great man will prevent his patronage if he knows the aggressor as the artist, Angelo passes off Tomaso as himself (Angelo), making an exchange of names. This is a point of some importance, as it introduces the true Angelo to a job which he has long coveted — the painting of the portrait of Isabella, of whose beauty he had become enamoured through report. The Duke wishes the portrait painted. Falcone, however, on account of a promise to Tortesa, would have objected to admit to his daughter's presence the handsome Angelo, but in regard to Tomaso has no scruple. Supposing Tomaso to be Angelo and the artist, the Count writes a note to Isabella, requiring her "to admit the painter Angelo." The real Angelo is thus admitted. He and the lady love at first sight (much in the manner of Romeo and Juliet), each ignorant of the other's attachment.

The third Scene of the second Act is occupied with a conversation between Falcone and Tortesa, during which a letter arrives from the Duke, who, having heard of the intended sacrifice of Isabella, offers to redeem the Count's lands and palace, and desires him to preserve his daughter for a certain Count Julian. But Isabella, — who, before seeing Angelo, had been willing to sacrifice herself for her father's sake, and who, since seeing him, had entertained hopes of escaping the hateful match through means of a plot entered into by herself and Zippa — Isabella, we say, is now in despair. To gain time, she at once feigns a love for the usurer, and indignantly rejects the proposal of the Duke. The hour for the wedding draws near. The lady has prepared a sleeping potion, whose effects resemble those of death. (Romeo and Juliet.) She swallows it — knowing that her supposed corpse would lie at night, pursuant to an old custom, in the sanctuary of the cathedral; and believing that Angelo — whose love for herself she has elicited, by a stratagem, from his own lips — will watch by the body, in the strength of his devotion. Her ultimate design (we may suppose, for it is not told) is to confess all to her lover on her revival, and throw herself upon his protection

— their marriage being concealed, and herself regarded as dead by the world. Zippa, who *really* loves Angelo — (her love for Tortesa, it must be understood, is a very equivocal feeling, for the fact cannot be denied that Mr. Willis makes her love both at the same time) — Zippa, who really loves Angelo — who has discovered his passion for Isabella — and who, as well as that lady, believes that the painter will watch the corpse in the cathedral, — determines, through jealousy, to prevent his so doing, and with this view informs Tortesa that she has learned it to be Angelo's design to steal the body *for artistical purposes*, — in short, as a model to be used in his studio. The usurer, in consequence, sets a guard at the doors of the cathedral. This guard does, in fact, prevent the lover from watching the corpse, but, it appears, does *not* prevent the lady, on her revival and disappointment in not seeing the one she sought, from passing unperceived from the church. Weakened by her long sleep, she wanders aimlessly through the streets, and at length finds herself, when just sinking with exhaustion, at the door of her father. She has no resource but to knock. The Count, who here, we must say, acts very much as Thimble of old — the knight, we mean, of the "scolding wife" — maintains that she is dead, and shuts the door in her face. In other words, he supposes it to be the ghost of his daughter who speaks; and so the lady is left to perish on the steps. Meantime Angelo is absent from home, attempting to get access to the cathedral; and his servant Tomaso takes the opportunity of absenting himself also, and of indulging his bibulous propensities while perambulating the town. He finds Isabella as we left her; and through motives which we will leave Mr. Willis to explain, conducts her unresistingly to Angelo's residence, and — *deposits her in Angelo's bed*. The artist now returns — Tomaso is kicked out of doors — and we are not told, but left to presume, that a full explanation and perfect understanding are brought about between the lady and her lover.

We find them, next morning, in the studio, where stands, leaning against an easel, the portrait (a full length) of Isabella, with curtains adjusted before it. The stage-directions, moreover, inform us that "the black wall of the room is such as to form a natural ground for the picture." While Angelo is occupied in retouching it, he is interrupted by the arrival of Tortesa with a guard, and is accused of having stolen the corpse from the sanctuary — the lady, meanwhile, having stepped behind the curtain. The usurer insists upon seeing the painting, with a view of ascertaining whether any new touches had been put upon it, which would argue an examination, *post mortem*, of those charms of neck and bosom which the living Isabella would not have unveiled. Resistance in vain — the curtain is torn down; but, to the surprise of Angelo, the lady herself is discovered, "with her hands crossed on her breast, and her eyes fixed on the ground, standing motionless in the frame which had contained the picture." The *tableau*, we are to believe, deceives Tortesa,

who steps back to contemplate what he supposes to be the portrait of his betrothed. In the meantime, the guards, having searched the house, find the veil which had been thrown over the imagined corpse in the sanctuary, and upon this evidence the artist is carried before the Duke. Here he is accused, not only of sacrilege, but of the murder of Isabella, and is about to be condemned to death, when his mistress comes forward in person; thus resigning herself to the usurer to save the life of her lover. But the noble nature of Tortesa now breaks forth; and, smitten with admiration of the lady's conduct, as well as convinced that her love for himself was feigned, he resigns her to Angelo — although now feeling and acknowledging for the first time that a fervent love has, in his own bosom, assumed the place of the misanthropic ambition which, hitherto, had alone actuated him in seeking her hand. Moreover, he endows Isabella with the lands of her father Falcone. The lovers are thus made happy. The usurer weds Zippa; and the curtain drops upon the promise of the Duke to honour the double nuptials with his presence.

This story, as we have given it, hangs better together (Mr. Willis will pardon our modesty), and is altogether more easily comprehended, than in the words of the play itself. We have really put the best face upon the matter, and presented the whole in the simplest and clearest light in our power. We mean to say that "Tortesa" (partaking largely, in this respect, of the drama of Cervantes and Calderon) is over-clouded — rendered misty — by a world of unnecessary and impertinent *intrigue*. This folly was adopted by the Spanish comedy, and is imitated by us, with the idea of imparting "action," "business," "vivacity." But vivacity, however desirable, can be attained in many other ways, and is dearly purchased, indeed, when the price is intelligibility.

The truth is that *cant* has never attained a more owl-like dignity than in the discussion of dramatic principle. A modern stage critic is nothing, if not a lofty contemner of all things simple and direct. He delights in mystery — revels in mystification — has transcendental notions concerning P. S. and O. P., and talks about "stage business and stage effect" as if he were discussing the differential calculus. For much of all this we are indebted to the somewhat overprofound criticisms of Augustus Wilhelm Schlegel.

But the *dicta* of common sense are of universal application, and, touching this matter of *intrigue*, if, from its superabundance, we are compelled, even in the quiet and critical *perusal* of a play, to pause frequently and reflect long — to re-read passages over and over again, for the purpose of gathering their bearing upon the whole — of maintaining in our mind a general connection — what but fatigue can result from the exertion? How, then, when we come to the representation? — when these passages — trifling, perhaps, in themselves, but important when considered in relation to the plot — are hurried and blurred over in the stuttering enunciation of some miserable rantipole, or omitted altogether

through the constitutional lapse of memory so peculiar to those lights of the age and stage, bedight (from being of no conceivable use) supernumeraries? For it must be borne in mind that these bits of *intrigue* (we use the term in the sense of the German critics) appertain generally, indeed altogether, to the after thoughts of the drama — to the underplots — are met with consequently, in the mouth of the lackeys and chambermaids — and are thus consigned to the tender mercies of the *stellæ minores*. Of course we get but an imperfect idea of what is going on before our eyes. Action after action ensues whose mystery we can not unlock without the little key which these barbarians have thrown away and lost. Our weariness increases in proportion to the number of these embarrassments, and if the play escape damnation at all, it escapes *in spite* of that intrigue to which, in nine cases out of ten, the author attributes his success, and which he *will* persist in valuing exactly in proportion to the misapplied labour it has cost him.

But dramas of this kind are said, in our customary parlance, to “abound in *plot*.” We have never yet met any one, however, who could tell us what precise ideas he connected with the phrase. A mere succession of incidents, even the most spirited, will no more constitute a plot than a multiplication of zeros, even the most infinite, will result in the production of a unit. This all will admit — but few trouble themselves to think further. The common notion seems to be in favour of mere *complexity*; but a plot, properly understood, is perfect only inasmuch as we shall find ourselves unable to detach from it or *disarrange* any single incident involved, without *destruction* to the mass.

This we say is the point of perfection — a point never yet attained, but not on that account unattainable. Practically, we may consider a plot as of high excellence, when no one of its component parts shall be susceptible of *removal* without *detriment* to the whole. Here, indeed, is a vast lowering of the demand — and with less than this no writer of refined taste should content himself.

As this subject is not only in itself of great importance, but will have at all points a bearing upon what we shall say hereafter, in the examination of various plays, we shall be pardoned for quoting from the “Democratic Review” some passages (of our own which enter more particularly into the *rationale* of the subject: —

“All the Bridgewater treatises have failed in noticing the *great* idiosyncrasy in the Divine system of adaptation: — that idiosyncrasy which stamps the adaptation as divine, in distinction from that which is the work of merely human constructiveness. I speak of the complete *mutuality* of adaptation. For example: — in human constructions, a particular cause has a particular effect — a particular purpose brings about a particular object; but we see no reciprocity. The effect does not react upon the cause — the object does not change relations with the purpose. In Divine constructions, the object is either object or purpose as we choose

to regard it, while the purpose is either purpose or object; so that we can never (abstractly — without concretion — without reference to facts of the moment) decide which is which.

“For secondary example: — In polar climates, the human frame, to maintain its animal heat, requires, for combustion in the capillary system, an abundant supply of highly azotized food, such as train oil. Again: — in polar climates nearly the sole food afforded man is the oil of abundant seals and whales. Now whether is oil at hand because imperatively demanded? or whether is it the only thing demanded because the only thing to be obtained? It is impossible to say: — there is an absolute reciprocity of adaptation for which we seek in vain among the works of man.

“The Bridgewater tractists may have avoided this point, on account of its apparent tendency to overthrow the idea of *cause* in general — consequently of a First Cause — of God. But it is more probable that they have failed to perceive what no one preceding them has, to my knowledge, perceived.

“The pleasure which we derive from any exertion of human ingenuity, is in the direct ratio of the *approach* to this species of reciprocity between cause and effect. In the construction of *plot*, for example, in fictitious literature, we should aim at so arranging the points, or incidents, that we cannot distinctly see, in respect to any one of them, whether that one depends from any one other or upholds it. In this sense, of course, perfection of plot is unattainable *in fact* — because Man is the constructor. The plots of God are perfect. The Universe is a plot of God.”

The pleasure derived from the contemplation of the unity resulting from plot is far more intense than is ordinarily supposed, and, as in Nature we meet with no such combination of *incident*, appertains to a very lofty region of the ideal. In speaking thus we have not said that plot is more than an adjunct to the drama — more than a perfectly distinct and separable source of pleasure. It is *not* an essential. In its intense artificiality it may even be conceived injurious in a certain degree (unless constructed with consummate skill) to that real *lifelikeness* which is the soul of the drama of character. Good dramas have been written with very little plot — capital dramas might be written with none at all. Some plays of high merit, having plot, abound in irrelevant incident — in incident, we mean, which could be displaced or removed altogether without effect upon the plot itself, and yet are by no means objectionable as dramas; and for this reason — that the incidents are *evidently* irrelevant — *obviously* episodal. Of their disgressive nature the spectator is so immediately aware that he views them, as they arise, in the simple light of interlude, and does not fatigue his attention by attempting to establish for them a connection, or more than an illustrative connection, with the great interests of the subject. Such are the plays of Shakespeare. But all this is very different from *that* irrelevancy of

intrigue which disfigures and very usually damns the work of the unskilful artist. With him the great error lies in *inconsequence*. Underplot is piled upon underplot (the very word is a paradox), and all to no purpose — *to no end*. The interposed incidents have no ultimate effect upon the main ones. They may hang upon the mass — they may even coalesce with it, or, as in some intricate cases, they may be so intimately blended as to be lost amid the chaos which they have been instrumental in bringing about — but still they have no portion in the plot, which exists, if at all, independently of their influence. Yet the *attempt* is made by the author to establish and demonstrate a dependence — an identity; and it is the *obviousness of this attempt* which is the cause of weariness in the spectator, who, of course, cannot at once see that his attention is challenged to no purpose — that intrigues so obtrusively forced upon it are to be found, in the end, without effect upon the leading interests of the day.

“Tortesa” will afford us plentiful examples of this irrelevancy of intrigue — of this misconception of the nature and of the capacities of plot. We have said that our digest of the story is more easy of comprehension than the detail of Mr. Willis. If so, it is because we have forbore to give such portions as had no influence upon the whole. These served but to embarrass the narrative and fatigue the attention. How much was irrelevant is shown by the brevity of the space in which we have recorded, somewhat at length, all the influential incidents of a drama of five acts. There is scarcely a scene in which is not to be found the germ of an underplot — a germ, however, which seldom proceeds beyond the condition of a bud, or, if so fortunate as to swell into a flower, arrives, in no single instance, at the dignity of fruit. Zippa, a lady altogether without character (dramatic), is the most pertinacious of all conceivable concoctors of plans never to be matured — of vast designs that terminate in nothing — of *cul-de-sac* machinations. She plots in one page and counter-plots in the next. She schemes her way from P. S. to O. P., and intrigues perseveringly from the footlights to the slips. A very singular instance of the inconsequence of her manœuvres is found towards the conclusion of the play. The whole of the second scene (occupying five pages), in the fifth act, is obviously introduced for the purpose of giving her information, through Tomaso’s means, of Angelo’s arrest for the murder of Isabella. Upon learning his danger she rushes from the stage, to be present at the trial, exclaiming that her evidence can save his life. We, the audience, of course applaud, and now look with interest to her movements in the scene of the judgment-hall. She, Zippa, we think, is somebody after all; she will be the means of Angelo’s salvation; she will thus be the chief unraveller of the plot. All eyes are bent, therefore, upon Zippa — but, alas! upon the point at issue, Zippa does not so much as open her mouth. It is scarcely too much to say that not a single action of this impertinent little busybody has any real influ-

ence upon the play; — yet she appears upon every occasion — appearing only to perplex.

Similar things abound; we should not have space even to allude to them all. The whole conclusion of the play is supererogatory. The immensity of pure *fuss* with which it is overloaded forces us to the reflection that all of it might have been avoided by one word of explanation to the Duke — an amiable man who admires the talents of Angelo, and who, *to prevent Isabella's marrying against her will*, had *previously* offered to free Falcone of his bonds to the usurer. That he would free him *now*, and thus set all matters straight, the spectator cannot doubt for an instant, and he can conceive no better reason why explanations are *not* made than that Mr. Willis does not think proper they should be. In fact, the whole drama is exceedingly ill *motivirt*.

We have already mentioned an inadvertence, in the fourth Act, where Isabella is made to escape from the sanctuary through the midst of guards who prevented the ingress of Angelo. Another occurs where Falcone's conscience is made to reprove him, upon the appearance of his daughter's supposed ghost, for having occasioned her death by forcing her to marry against her will. The author had forgotten that Falcone submitted to the wedding, after the Duke's interposition, only upon Isabella's assurance *that she really loved the usurer*. In the third Scene, too, of the first Act, the imagination of the spectator is no doubt a little taxed when he finds Angelo, in the first moment of his introduction to the palace of Isabella, commencing her portrait by laying on colour after colour, before he has made any attempt at an outline. In the last Act, moreover, Tortesa gives to Isabella a deed

"Of the Falcone palaces and lands,
And all the money forfeit by Falcone."

This is a terrible blunder, and the more important as upon this act of the usurer depends the development of his newborn sentiments of honour and virtue — depends, in fact, the most salient *point* of the play. Tortesa, we say, gives to Isabella the lands forfeited by Falcone; but Tortesa was surely not very generous in giving what, clearly, was not his own to give. Falcone had *not forfeited* the deed, which had been restored to him by the usurer, and which was then in his (Falcone's) possession. Here Tortesa: —

He put it in the bond,
That if, by any humour of my own,
Or accident that came not from himself,
Or from his daughter's will, the match were marred,
His tenure stood intact."

Now Falcone is still resolute for the match; but this new generous "humour" of Tortesa induces him (Tortesa) to decline it. Falcone's tenure

is then intact; he retains the deed, the usurer is giving away property not his own.

As a drama of character, "Tortesa" is by no means open to so many objections as when we view it in the light of its plot; but it is still faulty. The merits are so exceedingly negative, that it is difficult to say anything about them. The Duke is nobody; Falcone, nothing; Zippa, less than nothing. Angelo may be regarded simply as the medium through which Mr. Willis conveys to the reader his own glowing feelings — his own refined and delicate fancy — (delicate, yet bold) — his own rich voluptuousness of sentiment — a voluptuousness which would offend in almost any other language than that in which it is so skilfully apparelled. Isabella is — the heroine of the Hunchback. The revolution in the character of Tortesa — or rather the final triumph of his innate virtue — is a dramatic point far older than the hills. It may be observed, too, that although the representation of no human character should be quarrelled with for its inconsistency, we yet require that the inconsistencies be not absolute antagonisms to the extent of neutralization: they may be permitted to be oils and waters, but they must not be alkalis and acids. When, in the course of the *dénouement*, the usurer bursts forth into an eloquence virtue-inspired, we cannot sympathize very heartily in his fine speeches, since they proceed from the mouth of the self-same egotist who, urged by a disgusting vanity, uttered so many sotticisms (about his fine legs, etc.) in the earlier passages of the play. Tomaso is, upon the whole, the best personage. We recognize some originality in his conception, and conception was seldom more admirably carried out.

One or two observations at random. In the third Scene of the fifth Act, Tomaso, the buffoon, is made to assume paternal authority over Isabella (as usual, without sufficient purpose), by virtue of a law which Tortesa thus expounds: —

"My gracious liege, there is a law in Florence
That if a father, for no guilt or shame,
Disown and shut his door upon his daughter,
She is the child of him who succours her,
Who by the shelter of a single night,
Becomes endowed with the authority
Lost by the other."

No one, of course, can be made to believe that any such stupid law as this ever existed either in Florence or Timbuctoo; but, on the ground *que le vrai n'est pas toujours le vraisemblable*, we say that even its real existence would be no justification of Mr. Willis. It has an air of the far-fetched — of the desperate — which a fine taste will avoid as a pestilence. Very much of the same nature is the attempt of Tortesa to extort a second bond from Falcone. The evidence which convicts Angelo of murder is ridiculously frail. The idea of Isabella's assuming the place of

the portrait, and so deceiving the usurer, is not only glaringly improbable, but seems adopted from the "Winter's Tale." But in this latter-play, the deception is at least possible, for the human figure but imitates a statue. What, however, are we to make of Mr. W.'s stage direction about the back wall's being "so arranged as to form a natural ground for the picture"? Of course, the very slightest movement of Tortesa (and he makes many) would have annihilated the illusion by disarranging the perspective; and in no manner could this latter have been arranged at all for more than one particular point of view — in other words, for more than one particular person in the whole audience. The "asides," moreover, are unjustifiably frequent. The prevalence of this folly (of speaking aside) detracts as much from the acting merit of our drama generally as any other inartisticality. It utterly destroys verisimilitude. People are not in the habit of soliloquising aloud — at least, not to any positive extent; and why should an author have to be told, what the slightest reflection would teach him, that an audience, by dint of no imagination, can or will conceive that what is sonorous in their own ears at the distance of fifty feet cannot be heard by an actor at the distance of one or two?

Having spoken thus of "Tortesa" in terms of nearly unmitigated censure — our readers may be surprised to hear us say that we think highly of the drama as a whole — and have little hesitation in ranking it before most of the dramas of Sheridan Knowles. Its leading faults are those of the modern drama generally — they are not peculiar to itself — while its great merits *are*. If in support of our opinion we do not cite points of commendation, it is because those form the mass of the work. And were we to speak of fine passages, we should speak of the entire play. Nor by "fine passages" do we mean passages of merely fine language, embodying fine sentiment, but such as are replete with truthfulness, and teem with the loftiest qualities of the dramatic art. *Points* — capital points abound; and these have far more to do with the general excellence of a play than a too speculative criticism has been willing to admit. Upon the whole, we are proud of "Tortesa" — and her again, for the fiftieth time at least, record our warm admiration of the abilities of Mr. Willis.

We proceed now to Mr. Longfellow's

SPANISH STUDENT

The reputation of its author as a poet, and as a graceful writer of prose, is, of course, long and deservedly established — but as a dramatist he was unknown before the publication of this play. Upon its original appearance, in *Graham's Magazine*, the general opinion was greatly in favour — if not exactly of "The Spanish Student" — at all events of the writer of "Outre-Mer." But this general opinion is the most equivocal thing in the world. It is never self-formed. It has very seldom indeed an original development. In regard to the work of an already famous or infamous author it decides, to be sure, with a laudable promptitude;

making up all the mind that it has, by reference to the reception of the author's immediately previous publication — making up thus the ghost of a mind *pro tem.* — a species of critical shadow that fully answers, nevertheless, all the purposes of a substance itself until the substance itself shall be forthcoming. But beyond this point the general opinion can only be considered that of the public, as a man may call a book *his*, having bought it. When a *new* writer arises, the shop of the true, thoughtful, or critical opinion is not simultaneously thrown away — is not immediately set up. Some weeks elapse; and, during this interval, the public, at a loss where to procure an opinion of the *debutante*, have necessarily no opinion of him at all for the nonce.

The popular voice, then, which ran so much in favour of "The Spanish Student," upon its original issue, should be looked upon as merely the ghost *pro tem.* — as based upon critical decisions respecting the previous works of the author — as having reference in no manner to "The Spanish Student" itself — and thus as utterly meaningless and valueless *per se.*

The few, by which we mean those who think, in contradistinction from the many who think they think — the few who think at first hand, and thus twice before speaking at all — these received the play with a commendation somewhat less *pronounced* — somewhat more guardedly qualified — than Professor Longfellow might have desired, or may have been taught to expect. Still the composition was approved upon the whole. The few words of censure were very far indeed from amounting to condemnation. The chief defect insisted upon was the feebleness of the *dénouement*, and, generally, of the concluding scenes, as compared with the opening passages. We are not sure, however, that anything like detailed criticism has been attempted in the case — nor do we propose now to attempt it. Nevertheless, the work has interest, not only within itself, but as the first dramatic effort of an author who has remarkably succeeded in almost every other department of light literature than that of the drama. It may be as well, therefore, to speak of it, if not analytically, at least somewhat in detail; and we cannot, perhaps, more suitably commence than by a quotation, without comment, of some of the finer passages:

"And, though she is a virgin outwardly,
Within she is a sinner; like those panels
Of doors and altar-pieces the old monks
Painted in convents, with the Virgin Mary
On the outside, and on the inside Venus."

"I believe
That woman, in her deepest degradation,
Holds something sacred, something undefiled,

Some pledge and keepsake of her higher nature,
And, like the diamond in the dark, retains
Some quenchless gleam of the celestial light."

"And we shall sit together unmolested,
And words of true love pass from tongue to tongue
As singing birds from one bough to another."

"Our feelings and our thoughts
Tend ever on and rest not in the Present,
As drops of rain fall into some dark well,
And from below comes a scarce audible sound,
So fall our thoughts into the dark Hereafter,
And their mysterious echo reaches us."

"Her tender limbs are still, and, on her breast,
The cross she prayed to, ere she fell asleep,
Rises or falls with the soft tide of dreams,
Like a light barge safe moored."

"Hark! how the large and ponderous mace of Time
Knocks at the golden portals of the day!"

"The lady Violante bathed in tears
Of love and anger, like the maid of Colchis,
Whom thou, another faithless Argonaut,
Having won that golden fleece, a woman's love,
Desertest for this Glaucé."

"I read, or sit in reverie and watch
The changing colour of the waves that break
Upon the idle sea-shore of the mind."

"I will forget her. All dear recollections
Pressed in my heart, like flowers within a book,
Shall be torn out and scattered to the winds."

"Oh yes! I see it now —
Yet rather with my heart than with mine eyes,
So faint it is. And all my thoughts sail thither,
Freighted with prayers and hopes, and forward urged,
Against all stress of accident, as, in
The Eastern Tale, against the wind and tide
Great ships were drawn to the Magnetic Mountains."

"But there are brighter dreams than those of Fame,
Which are the dreams of Love! Out of the heart
Rises the bright ideal of these dreams,
As from some woodland fount a spirit rises
And sinks again into its silent deeps,
Ere the enamoured knight can touch her robe!
'Tis this ideal that the soul of Man,
Like the enamoured knight beside the fountain,
Waits for upon the margin of Life's stream;
Waits to behold her rise from the dark waters,
Clad in a mortal shape! Alas, how many
Must wait in vain! The stream flows evermore,
But from its silent deeps no spirit rises!
Yet I, born under a propitious star,
Have found the bright ideal of my dreams."

"Yes; by the Darro's side
My childhood passed. I can remember still
The river, and the mountains capped with snow;
The villages where, yet a little child,
I told the traveller's fortune in the street;
The smuggler's horse; the brigand and the shepherd;
The march across the moor; the halt at noon;
The red fire of the evening camp, that lighted
The forest where we slept; and, farther back,
As in a dream, or in some former life,
Gardens and palace walls."

"This path will lead us to it,
Over the wheatfields, where the shadows sail
Across the running sea, now green, now blue,
And, like an idle mariner on the ocean,
Whistles the quail."

These extracts will be universally admired. They are graceful, well expressed, imaginative, and altogether replete with the true poetic feeling. We quote them *now*, at the beginning of our review, by way of justice to the poet, and because, in what follows, we are not sure that we have more than a very few words of what may be termed commendation to bestow.

"The Spanish Student" has an unfortunate beginning, in a most unpardonable, and yet to render the matter worse, in a most indispensable "Preface": —

"The subject of the following play," says Mr. L., "is taken in part from the beautiful play of Cervantes, *La Gitanilla*. To this source, however, I am indebted for the main incident only, the love of a Spanish

student for a Gipsy girl, and the name of the heroine, Preciosa. I have not followed the story in any of its details. In Spain this subject has been twice handled dramatically; first by Juan Perez de Montalvan in *La Gitanilla*, and afterwards by Antonio de Solis y Rivadeneira in *La Gitanilla de Madrid*. The same subject has also been made use of by Thomas Middleton, an English dramatist of the seventeenth century. His play is called *The Spanish Gipsy*. The main plot is the same as in the Spanish pieces; but there runs through it a tragic underplot of the loves of Rodrigo and Dona Clara, which is taken from another tale of Cervantes, *La Fuerza de la Sangre*. The reader who is acquainted with *La Gitanilla* of Cervantes, and the plays of Montalvan, Solis, and Middleton, will perceive that my treatment of the subject differs entirely from theirs."

Now the autorial originality, properly considered, is threefold. There is, first, the originality of the general thesis; secondly, that of the several incidents or thoughts by which the thesis is developed; and thirdly, that of manner or *tone*, by which means alone an old subject, even when developed through hackneyed incidents or thoughts, may be made to produce a fully original *effect* — which, after all, is the end truly in view.

But originality, as it is one of the highest, is also one of the rarest of merits. In America it is especially and very remarkably rare: — this through causes sufficiently well understood. We are content perforce, therefore, as a general thing, with either of the lower branches of originality mentioned above, and would regard with high favour indeed any author who should supply the great *desideratum* in combining the three. Still the three *should* be combined; and from whom, if not from such men as Professor Longfellow — if not from those who occupy the chief niches in our Literary Temple — shall we expect the combination? But in the present instance, what has Professor Longfellow accomplished? Is he original at any one point? Is he original in respect to the first and most important of our three divisions? "The *subject* of the following play," he says himself, "is taken *in part* from the beautiful play of Cervantes, 'La Gitanilla.' To this source, however, I am indebted for *the main incident only*, the love of the Spanish student for a Gipsy girl, and the name of the heroine, Preciosa."

The Italics are our own, and the words italicized involve an obvious contradiction. We cannot understand how "the love of the Spanish student for the Gipsy girl" can be called an "incident," or even a "main incident," at all. In fact, this love — this discordant and therefore eventful or incidental love — is the true *thesis* of the drama of Cervantes. It is this anomalous "love," which originates the incidents by means of which itself, this "love," the thesis, is developed. Having based his play, then, upon this "love," we cannot admit his claim to originality upon our first count; nor has he any right to say that he has adopted his "subject" "in part." It is clear that he has adopted it altogether. Nor would he have been entitled to claim originality of subject, even had he based his story

upon *any variety* of love arising between parties naturally separated by prejudices of *caste* — such, for example, as those which divide the Brahmin from the Pariah, the Ammonite from the African, or even the Christian from the Jew. For here in its ultimate analysis, is the real thesis of the Spaniard. But when the drama is founded, not merely upon this general thesis, but upon this general thesis in the identical application given it by Cervantes — that is to say, upon the prejudice of *caste* exemplified in the case of a Catholic, and this Catholic a Spaniard, and this Spaniard a student, and this student loving a Gipsy, and this Gipsy a dancing-girl, and this dancing-girl bearing the name Preciosa — we are not altogether prepared to be informed by Professor Longfellow that he is indebted for an “incident only” to the “beautiful ‘Gitanilla’ of Cervantes.”

Whether our author is original upon our second and third points — in the true incidents of his story, or in the manner and *tone* of their handling — will be more distinctly seen as we proceed.

It is to be regretted that “The Spanish Student” was not sub-entitled “A Dramatic Poem,” rather than “A Play.” The former title would have more fully conveyed the intention of the poet; for, of course, we shall not do Mr. Longfellow the injustice to suppose that his design has been, in any respect, *a play*, in the ordinary acceptation of the term. Whatever may be its merits in a merely poetical view, “The Spanish Student” could not be endured upon the stage.

Its plot runs thus: — Preciosa, the daughter of a Spanish gentleman, is stolen, while an infant, by Gipsies; brought up as his own daughter, and as a dancing-girl, by a Gipsy leader, Cruzado; and by him betrothed to a young Gipsy, Bartolomé. At Madrid, Preciosa loves and is beloved by Victorian, a student of Alcalá, who resolves to marry her, notwithstanding her *caste*, rumours involving her purity, the dissuasions of his friends, and his betrothal to an heiress of Madrid. Preciosa is also sought by the Count of Lara, a *roué*. She rejects him. He forces his way into her chamber, and is there seen by Victorian, who, misinterpreting some words overheard, doubts the fidelity of his mistress, and leaves her in anger, after challenging the Count of Lara. In the duel, the Count receives his life at the hands of Victorian: declares his ignorance of the understanding between Victorian and Preciosa; boasts of favours received from the latter; and, to make good his words, produces a ring which she gave him, he asserts, as a pledge of her love. This ring is a duplicate of one previously given the girl by Victorian, and known to have been so given by the Count. Victorian mistakes it for his own, believes all that has been said, and abandons the field to his rival, who, immediately afterwards, while attempting to procure access to the Gipsy, is assassinated by Bartolomé. Meantime, Victorian, wandering through the country, reaches Guadarrama. Here he receives a letter from Madrid, disclosing the treachery practiced by Lara, and telling that Preciosa, rejecting his addresses,

had been through his instrumentality hissed from the stage, and now again roamed with the Gipsies. He goes in search of her; finds her in a wood near Guadarrama; approaches her, disguising his voice; she recognizes him, pretending she does not, and unaware that he knows her innocence; a conversation of *equivoque* ensues; he sees his ring upon her finger; offers to purchase it; she refuses to part with it; a full *éclaircissement* takes place; at this juncture a servant of Victoriano's arrives with "news from court," giving the first intimation of the true parentage of Preciosa. The lovers set out, forthwith, for Madrid, to see the newly discovered father. On the route, Bartolomé dogs their steps; fires at Preciosa; misses her; the shot is returned; he falls; and "The Spanish Student" is concluded.

This plot, however, like that of "Tortosa," looks better in our naked digest than amidst the details which develop only to disfigure it. The reader of the play itself will be astonished, when he remembers the name of the author, at the inconsequence of the incidents — at the utter want of skill — of art — manifested in their conception and introduction. In dramatic writing, no principle is more clear than that nothing should be said or done which has not a tendency to develop the catastrophe, or the characters. But Mr. Longfellow's play abounds in events and conversations that have no ostensible purpose, and certainly answer no end. In what light, for example, since we cannot suppose this drama intended for the stage, are we to regard the second scene of the second act, where a long dialogue between an Archbishop and a Cardinal is wound up by a dance from Preciosa? The Pope thinks of abolishing public dances in Spain, and the priests in question have been delegated to examine, personally, the proprieties or improprieties of such exhibitions. With this view, Preciosa is summoned and required to give a specimen of her skill. Now this, in a mere spectacle, would do very well; for here all that is demanded is an occasion or an excuse for a dance; but what business has it in a pure drama? or in what regard does it further the end of a dramatic poem, intended only to be read? In the same manner, the whole of Scene the eighth, in the same act, is occupied with six lines of stage directions, as follows: —

The Theatre: the orchestra plays the Cachuca. Sound of castanets behind the scenes. The curtain rises and discovers Preciosa in the attitude of commencing the dance. The Cachuca. Tumult. Hisses. Cries of Brava! and Agüera! She falters and pauses. The music stops. General confusion. Preciosa faints.

But the *inconsequence* of which we complain will be best exemplified by an entire scene. We take Scene the Fourth, Act the First: —

"An inn on the road to Alcalá. BALTASAR asleep on a bench. Enter CHISPA."

CHISPA. And here we are, half way to Alcalá, between cocks and midnight. Body o' me! what an inn this is! The light out and the landlord asleep! Holá! ancient Baltasar!

BALTASAR [*waking*]. Here I am.

CHISPA. Yes, there you are, like a one-eyed alcalde in a town without inhabitants. Bring a light, and let me have supper.

BALTASAR. Where is your master?

CHISPA. Do not trouble yourself about him. We have stopped a moment to breathe our horses; and if he chooses to walk up and down in the open air, looking into the sky as one who hears it rain, that does not satisfy my hunger, you know. But be quick, for I am in a hurry, and every one stretches his legs according to the length of his coverlet. What have we here?

BALTASAR [*setting a light on the table*]. Stewed rabbit.

CHISPA [*eating*]. Conscience of Portalegre! stewed kitten, you mean!

BALTASAR. And a pitcher of Pedro Ximenes, with a roasted pear in it.

CHISPA [*drinking*]. Ancient Baltasar, amigo! You know how to cry wine and sell vinegar. I tell you this is nothing but Vino Tinto of La Mancha, with a tang of the swine-skin.

BALTASAR. I swear to you by Saint Simon and Judas, it is all as I say.

CHISPA. And I swear to you by Saint Peter and Saint Paul, that it is no such thing. Moreover, your supper is like the hidalgo's dinner — very little meat and a great deal of tablecloth.

BALTASAR. Ha! ha! ha!

CHISPA. And more noise than nuts.

BALTASAR. Ha! ha! ha! You must have your joke, Master Chispa. But shall I not ask Don Victorian in to take a draught of the Pedro Ximenes?

CHISPA. No; you might as well say, "Don't you want some?" to a dead man.

BALTASAR. Why does he go so often to Madrid?

CHISPA. For the same reason that he eats no supper. He is in love. Were you ever in love, Baltasar?

BALTASAR. I was never out of it, good Chispa. It has been the torment of my life.

CHISPA. What! are you on fire, too, old hay-stack? Why, we shall never be able to put you out.

VICTORIAN [*without*]. Chispa!

CHISPA. Go to bed, Pero Grullo, for the cocks are crowing.

VICTORIAN. Ea! Chispa! Chispa!

CHISPA. Ea! Señor. Come with me, ancient Baltasar, and bring water for the horses. I will pay for the supper tomorrow. [*Exeunt.*]

Now here the question occurs — what is accomplished? How has the subject been forwarded? We did not need to learn that Victorian was

in love — that was known before; and all that we glean is that a stupid imitation of Sancho Panza drinks in the course of two minutes (the time occupied in the perusal of the scene) a bottle of vino tinto, by way of Pedro Ximenes, and devours a stewed kitten in place of a rabbit.

In the beginning of the play this Chispa is the valet of Victorian; subsequently we find him the servant of another; and near the *dénouement* he returns to his original master. No cause is assigned, and not even the shadow of an object is attained; the whole tergiversation being but another instance of the gross inconsequence which abounds in the play.

The author's deficiency of skill is especially evinced in the scene of the *éclaircissement* between Victorian and Preciosa. The former having been enlightened respecting the true character of the latter by means of a letter received at Guadarrama, from a friend at Madrid (how wofully inartistical is this!), resolves to go in search of her forthwith, and forthwith, also, discovers her in a wood close at hand. Whereupon he approaches, disguising *his voice*: — yes, we are required to believe that a lover may so disguise his voice from his mistress as even to render his person in full view irrecognizable! He approaches, and each knowing the other, a conversation ensues under the hypothesis that each to the other is unknown — a very unoriginal, and, of course, a very silly source of *equivoque*, fit only for the gum-elastic imagination of an infant. But what we especially complain of here is that our poet should have taken so many and so obvious pains to bring about this position of *equivoque*, when it was impossible that it could have served any other purpose than that of injuring his intended effect! Read, for example, this passage: —

VICTORIAN. I never loved a maid;
For she I loved was then a maid no more.

PRECIOSA. How know you that?

VICTORIA. A little bird in the air
Whispered the secret.

PRECIOSA. There, take back your gold!
Your hand is cold like a deceiver's hand!
There is no blessing in its charity!
Make her your wife, for you have been abused;
And you shall mend your fortunes mending hers.

VICTORIAN. How like an angel's speaks the tongue of woman,
When pleading in another's cause her own!

Now here it is clear that if we understood Preciosa to be really ignorant of Victorian's identity, the "pleading in another's cause her own" would create a favourable impression upon the reader or spectator. But the advice — "Make her your wife, etc.," takes an interested and selfish turn when we remember that she knows to whom she speaks.

Again, when Victorian says:

That is a pretty ring upon your finger,
Pray give it me!

and when she replies:

No, never from my hand
Shall that be taken,

we are inclined to think her only an artful coquette, knowing, as we do, the extent of her knowledge; on the hand we should have applauded her constancy (as the author intended) had she been represented ignorant of Victorian's presence. The effect upon the audience, in a word, would be pleasant in place of disagreeable were the case altered as we suggest, while the effect upon Victorian would remain altogether untouched.

A still more remarkable instance of deficiency in the dramatic *tact* is to be found in the mode of bringing about the discovery of Preciosa's parentage. In the very moment of the *éclaircissement* between the lovers, Chispa arrives almost as a matter of course, and settles the point in a sentence: —

Good news from Court; Good news! Beltran Cruzado,
The Count of the Calés, is not your father,
But your true father has returned to Spain
Laden with wealth. You are no more a Gipsy.

Now here are three points: — first, the extreme baldness, platitude, and *independence* of the incident narrated by Chispa. The *opportune* return of the father (we are tempted to say the *excessively* opportune) stands by itself — has no relation to any other event in the play — does not appear to arise, in the way of *result*, from any incident or incidents that have arisen before. It has the air of a happy chance, of a God-send, of an ultra-accident, invented by the play-wright by way of compromise for his lack of invention. *Nec Deus intersit*, etc. — but here the God has interposed, and the knot is laughably unworthy of the God.

The second point concerns the return of the father "laden with wealth." The lover has abandoned his mistress in her poverty, and, while yet the words of his proffered reconciliation hang upon his lips, comes his own servant with the news that the mistress' father has returned "laden with wealth." Now, so far as regards the audience, who are behind the scenes and know the fidelity of the lover — so far as regards the audience, all is right; but the poet had no business to place his heroine in the sad predicament of being forced, provided she is not a fool, to suspect both the ignorance and the disinterestedness of the hero.

The third point has reference to the words — "You are now no more a Gipsy." The thesis of this drama, as we have already said, is love disregarding the prejudices of *caste*, and in the development of this thesis, the

powers of the dramatist have been engaged, or should have been engaged, during the whole of the three acts of the play. The interest excited lies in our admiration of the sacrifice, and of the love that could make it; but this interest immediately and disagreeably subsides when we find that the sacrifice has been made to no purpose. "You are no more a Gipsy" dissolves the charm, and obliterates the whole impression which the author has been at so much labour to convey. Our romantic sense of the hero's chivalry declines into a complacent satisfaction with his fate. We drop our enthusiasm, with the enthusiast, and jovially shake by the hand the mere man of good luck. But is not the latter feeling the more comfortable of the two? Perhaps so; but "comfortable" is not exactly the word Mr. Longfellow might wish applied to the end of his drama, and then why be at the trouble of building up an effect through a hundred and eighty pages, merely to knock it down at the end of the hundred and eighty-first?

We have already given, at some length, our conceptions of the nature of *plot* — and of that of "The Spanish Student" it seems almost superfluous to speak at all. It has nothing of construction about it. Indeed there is scarcely a single incident which has any necessary dependence upon any one other. Not only might we take away two-thirds of the whole without ruin — but without detriment — indeed with a positive benefit to the mass. And, even as regards the mere order of arrangement, we might with a very decided *chance* of improvement, put the scenes in a bag, give them a shake or two by way of shuffle, and tumble them out. The whole mode of collocation — not to speak of the feebleness of the incidents in themselves — evinces, on the part of the author, an utter and radical want of the adapting or constructive power which the drama so imperatively demands.

Of the unoriginality of the thesis we have already spoken; and now, to the unoriginality of the events by which the thesis is developed, we need do little more than allude. What, indeed, *could* we say of such incidents as the child stolen by Gipsies — as her education as a *danseuse* — as her betrothal to a Gipsy — as her preference for a gentleman — as the rumours against her purity — as her persecution by a *roué* — as the irruption of the *roué* into her chamber — as the consequent misunderstanding between her and her lover — as the duel — as the defeat of the *roué* — as the receipt of his life from the hero — as his boasts of success with the girl — as the *ruse* of the duplicate ring — as the field, in consequence, abandoned by the lover — as the assassination of Lara while scaling the girl's bed-chamber — as the disconsolate peregrination of Victorian — as the *equivoque* scene with Preciosa — as the offering to purchase the ring and the refusal to part with it — as the "news from court," telling of the Gipsy's true parentage — what *could* we say of all these ridiculous things, except that we have met them, each and all, some two or three hundred times before, and that they have formed, in a great or less degree, the

staple material of every Hop-O'-My-Thumb tragedy since the flood? There is not an incident, from the first page of "The Spanish Student" to the last and most satisfactory, which we would not undertake to find bodily, at ten minutes' notice, in some one of the thousand and one comedies of intrigue attributed to Calderon and Lope de Vega.

But if our poet is grossly unoriginal in his subject, and in the events which evolve it, may he not be original in his handling or *tone*? We really grieve to say that he is not, unless, indeed, we grant him the need of originality for the peculiar manner in which he has jumbled together the quaint and stilted tone of the old English dramatists with the *dégagée* air of Cervantes. But this is a point upon which, through want of space, we must necessarily permit the reader to judge altogether for himself. We quote, however, a passage from the second scene of the first act, by way of showing how very easy a matter it is to make a man discourse Sancho Panza: —

Chispa. Abernuncio Satanas! and a plague upon all lovers who ramble about at night, drinking the elements, instead of sleeping quietly in their beds. Every dead man to his cemetery, say I; and every friar to his monastery. Now, here's my master Victorian, yesterday a cow-keeper and to-day a gentleman; yesterday a student and to-day a lover; and I must be up later than the nightingale, for as the abbot sings so must the sacristan respond. God grant he may soon be married, for then shall all this serenading cease. Ay, marry, marry, marry! Mother, what does marry mean? It means to spin, to bear children, and to weep, my daughter! and, of a truth, there is something more in matrimony than the wedding-ring. And now, gentlemen, *Pax vobiscum!* as the ass said to the cabbages!

And we might add, as an ass *only* should say.

In fact, throughout "The Spanish Student," as well as throughout other compositions of its author, there runs a very obvious vein of *imitation*. We are perpetually reminded of something we have seen before — some old acquaintance in manner or matter; and even where the similarity cannot be said to amount to plagiarism, it is still injurious to the poet in the good opinion of him who reads.

Among the minor defects of the play, we may mention the frequent allusion to book incidents not generally known, and requiring each a *Note* by way of explanation. The drama demands that everything be so instantaneously evident that he who runs may read; and the only impression effected by these *Notes* to a play is, that the author is desirous of showing his reading.

We may mention, also, occasional tautologies, such as: —

Never did I behold thee so *attired*
And *garmented* in beauty as to-night!

Or —

What we need
Is the celestial fire to change the fruit
Into *transparent* crystal, *bright and clear!*

We may speak, too, of more than occasional errors of grammar. For example, page 23: —

“Did no one see thee? None, my love, but *thou*.”

Here “but” is not a conjunction, but a preposition, and governs *thee* in the objective. “None but *thee*” would be right; meaning none *except* thee, *saving* thee. At page 27, “mayst” is somewhat incorrectly written “may’st.” At page 34, we have: —

I have no other saint than *thou* to pray to.

Here authority and analogy are both against Mr. Longfellow. “Than” also is here a preposition governing the objective, and meaning *save* or *except*. “I have none other God than thee, etc.” See Horne Tooke. The Latin “*quam te*” is exactly equivalent. At page 80 we read: —

Like thee I am a captive, and, *like thee*,
I have a gentle gaoler.

Here “like thee” (although grammatical of course) does not convey the idea. Mr. L. does not mean that the speaker is *like* the bird itself, but that his *condition* resembles it. The true reading would thus be: —

As thou I am a captive, and, *as thou*,
I have a gentle gaoler.

That is to say, *as thou art and as thou hast*.

Upon the whole, we regret that Professor Longfellow has written this work, and feel especially vexed that he has committed himself by its republication. Only when regarded as a mere poem can it be said to have merit of any kind. For in fact it is only when we separate the poem from the drama that the passages we have commended as beautiful can be understood to have beauty. We are not too sure, indeed, that a “dramatic poem” is not a flat contradiction in terms. At all events a man of true genius (and such Mr. L. unquestionably is) has no business with these hybrid and paradoxical compositions. Let a poem be a poem only; let a play be a play and nothing more. As for “The Spanish Student,” its thesis is unoriginal; its incidents are antique; its plot is no plot; its characters have no character; in short, it is a little better than a play upon words to style it “A Play” at all.

Preface to The Raven and Other Poems

THESE trifles are collected and republished chiefly with a view to their redemption from the many improvements to which they have been sub-

jected while going "the rounds of the press". I am naturally anxious that if what I have written is to circulate at all, it should circulate as I wrote it. In defence of my own taste, nevertheless, it is incumbent on me to say that I think nothing in this volume of much value to the public, or very creditable to myself. Events not to be controlled have prevented me from making, at any time, any serious effort in what, under happier circumstances would have been the field of my choice. With me poetry has not been a purpose, but a passion; and the passions should be held in reverence; they must not — they cannot at will be excited, with an eye to the paltry compensations, or the more paltry commendations, of mankind

E. A. P.

The Philosophy of Composition

CHARLES DICKENS, in a note now lying before me, alluding to an examination I once made of the mechanism of "Barnaby Rudge," says — "By the way, are you aware that Godwin wrote his 'Caleb Williams' backwards? He first involved his hero in a web of difficulties, forming the second volume, and then, for the first, cast about him for some mode of accounting for what had been done."

I cannot think this the *precise* mode of procedure on the part of Godwin — and indeed what he himself acknowledges, is not altogether in accordance with Mr. Dickens' idea — but the author of "Caleb Williams" was too good an artist not to perceive the advantage derivable from at least a somewhat similar process. Nothing is more clear than that every plot, worth the name, must be elaborated to its *dénouement* before anything be attempted with the pen. It is only with the *dénouement* constantly in view that we can give a plot its indispensable air of consequence, or causation, by making the incidents, and especially the tone at all points, tend to the development of the intention.

There is a radical error, I think, in the usual mode of constructing a story. Either history affords a thesis — or one is suggested by an incident of the day — or, at best, the author sets himself to work in the combination of striking events to form merely the basis of his narrative — designing, generally, to fill in with description, dialogue, or autorial comment, whatever crevices of fact, or action, may, from page to page, render themselves apparent.

I prefer commencing with the consideration of an *effect*. Keeping originality *always* in view — for he is false to himself who ventures to dispense with so obvious and so easily attainable a source of interest — I say to myself, in the first place, "Of the innumerable effects, or impressions, of which the heart, the intellect, or (more generally) the soul is susceptible, what one shall I, on the present occasion, select?" Having chosen a novel, first, and secondly a vivid effect, I consider whether it can be best wrought

by incident or tone — whether by ordinary incidents and peculiar tone, or the converse, or by peculiarity both of incident and tone — afterward looking about me (or rather within) for such combinations of event, or tone, as shall best aid me in the construction of the effect.

I have often thought how interesting a magazine paper might be written by any author who would — that is to say, who could — detail, step by step, the processes by which any one of his compositions attained its ultimate point of completion. Why such a paper has never been given to the world, I am much at a loss to say — but, perhaps, the autorial vanity has had more to do with the omission than any one other cause. Most writers — poets in especial — prefer having it understood that they compose by a species of fine frenzy — an ecstatic intuition — and would positively shudder at letting the public take a peep behind the scenes, at the elaborate and vacillating crudities of thought — at the true purposes seized only at the last moment — at the innumerable glimpses of idea that arrived not at the maturity of full view — at the fully-matured fancies discarded in despair as unmanageable — at the cautious selections and rejections — at the painful erasures and interpolations — in a word, at the wheels and pinions — the tackle for scene-shifting — the step-ladders, and demon-traps — the cock's feathers, the red paint and the black patches, which, in ninety-nine cases out of a hundred, constitute the properties of the literary *histrion*.

I am aware, on the other hand, that the case is by no means common, in which an author is at all in condition to retrace the steps by which his conclusions have been attained. In general, suggestions, having arisen pell-mell, are pursued and forgotten in a similar manner.

For my own part, I have neither sympathy with the repugnance alluded to, nor, at any time, the least difficulty in recalling to mind the progressive steps of any of my compositions, and, since the interest of an analysis or reconstruction, such as I have considered a *desideratum*, is quite independent of any real or fancied interest in the thing analysed, it will not be regarded as a breach of decorum on my part to show the *modus operandi* by which some one of my own works was put together. I select 'The Raven' as most generally known. It is my design to render it manifest that no one point in its composition is referable either to accident or intuition — that the work proceeded step by step, to its completion, with the precision and rigid consequence of a mathematical problem.

Let us dismiss, as irrelevant to the poem, *per se*, the circumstance — or say the necessity — which, in the first place, gave rise to the intention of composing a poem that should suit at once the popular and the critical taste.

We commence, then, with this intention.

The initial consideration was that of extent. If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression — for,

if two sittings be required, the affairs of the world interfere, and everything-like totality is at once destroyed. But since, *ceteris paribus*, no poet can afford to dispense with *anything* that may advance his design, it but remains to be seen whether there is, in extent, any advantage to counterbalance the loss of unity which attends it. Here I say no, at once. What we term a long poem is, in fact, merely a succession of brief ones — that is to say, of brief poetical effects. It is needless to demonstrate that a poem is such only inasmuch as it intensely excites, by elevating the soul; and all intense excitements are, through a psychal necessity, brief. For this reason, at least, one-half of the “Paradise Lost” is essentially prose — a succession of poetical excitements interspersed, *inevitably*, with corresponding depressions — the whole being deprived, through the extremeness of its length, of the vastly important artistic element, totality, or unity of effect.

It appears evident, then, that there is a distinct limit, as regards length, to all works of literary art — the limit of a single sitting — and that, although in certain classes of prose composition, such as “Robinson Crusoe” (demanding no unity), this limit may be advantageously overpassed, it can never properly be overpassed in a poem. Within this limit, the extent of a poem may be made to bear mathematical relation to its merit — in other words, to the excitement or elevation — again, in other words, to the degree of the true poetical effect which it is capable of inducing; for it is clear that the brevity must be in direct ratio of the intensity of the intended effect — this, with one proviso — that a certain degree of duration is absolutely requisite for the production of any effect at all.

Holding in view these considerations, as well as that degree of excitement which I deemed not above the popular, while not below the critical taste, I reached at once what I conceived the proper *length* for my intended poem — a length of about one hundred lines. It is, in fact, a hundred and eight.

My next thought concerned the choice of an impression, or effect, to be conveyed: and here I may as well observe that, throughout the construction, I kept steadily in view the design of rendering the work *universally* appreciable. I should be carried too far out of my immediate topic were I to demonstrate a point upon which I have repeatedly insisted, and which, with the poetical, stands not in the slightest need of demonstration — the point, I mean, that Beauty is the sole legitimate province of the poem. A few words, however, in elucidation of my real meaning, which some of my friends have evinced a disposition to misrepresent. That pleasure which is at once the most intense, the most elevating, and the most pure is, I believe, found in the contemplation of the beautiful. When, indeed, men speak of Beauty, they mean, precisely, not a quality, as is supposed, but an effect — they refer, in short, just to that intense and pure elevation of *soul* — *not* of intellect, or of heart — upon which I have commented, and which is experienced in consequence of contemplating

the "beautiful." Now I designate Beauty as the province of the poem, merely because it is an obvious rule of Art that effects should be made to spring from direct causes — that objects should be attained through means best adapted for their attainment — no one as yet having been weak enough to deny that the peculiar elevation alluded to is *most readily* attained in the poem. Now the object Truth, or the satisfaction of the intellect, and the object Passion, or the excitement of the heart, are, although attainable to a certain extent in poetry, far more readily attainable in prose. Truth, in fact, demands a precision, and Passion, a *homeliness* (the truly passionate will comprehend me), which are absolutely antagonistic to that Beauty which, I maintain, is the excitement, or pleasurable elevation of the soul. It by no means follows, from anything here said, that passion, or even truth, may not be introduced, and even profitably introduced, into a poem for they may serve in elucidation, or aid the general effect, as do discords in music, by contrast — but the true artist will always contrive, first, to tone them into proper subservience to the predominant aim, and, secondly, to enveil them, as far as possible, in that Beauty which is the atmosphere and the essence of the poem.

Regarding, then, Beauty as my province, my next question referred to the *tone* of its highest manifestation — and all experience has shown that this tone is one of *sadness*. Beauty of whatever kind, in its supreme development, invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones.

The length, the province, and the tone, being thus determined, I betook myself to ordinary induction, with the view of obtaining some artistic piquancy which might serve me as a key-note in the construction of the poem — some pivot upon which the whole structure might turn. In carefully thinking over all the usual artistic effects — or more properly *points*, in the theatrical sense — I did not fail to perceive immediately that no one had been so universally employed as that of the *refrain*. The universality of its employment sufficed to assure me of its intrinsic value, and spared me the necessity of submitting it to analysis. I considered it, however, with regard to its susceptibility of improvement, and soon saw it to be in a primitive condition. As commonly used, the *refrain*, or burden, not only is limited to lyric verse, but depends for its impression upon the force of monotone — both in sound and thought. The pleasure is deduced solely from the sense of identity — of repetition. I resolved to diversify, and so heighten the effect, by adhering in general to the monotone of sound, while I continually varied that of thought: that is to say, I determined to produce continuously novel effects, by the variation of *the application* of the *refrain* — the *refrain* itself remaining, for the most part, unvaried.

These points being settled, I next bethought me of the *nature* of my *refrain*. Since its application was to be repeatedly varied it was clear that the *refrain* itself must be brief, for there would have been an insur-

mountable difficulty in frequent variations of application in any sentence of length. In proportion to the brevity of the sentence would, of course, be the facility of the variation. This led me at once to a single word as the best *refrain*.

The question now arose as to the character of the word. Having made up my mind to a *refrain*, the division of the poem into stanzas was of course a corollary, the *refrain* forming the close to each stanza. That such a close, to have force, must be sonorous and susceptible of protracted emphasis, admitted no doubt, and these considerations inevitably led me to the long *o* as the most sonorous vowel in connection with *r* as the most producible consonant.

The sound of the *refrain* being thus determined, it became necessary to select a word embodying this sound, and at the same time in the fullest possible keeping with that melancholy which I had pre-determined as the tone of the poem. In such a search it would have been absolutely impossible to overlook the word "Nevermore." In fact it was the very first which presented itself.

The next *desideratum* was a pretext for the continuous use of the one word "nevermore." In observing the difficulty which I had at once found in inventing a sufficiently plausible reason for its continuous repetition, I did not fail to perceive that this difficulty arose solely from the preassumption that the word was to be so continuously or monotonously spoken by a *human* being — I did not fail to perceive, in short, that the difficulty lay in the reconciliation of this monotony with the exercise of reason on the part of the creature repeating the word. Here, then, immediately arose the idea of a *non-reasoning* creature capable of speech, and very naturally, a parrot, in the first instance, suggested itself, but was superseded forthwith by a Raven as equally capable of speech, and infinitely more in keeping with the intended tone.

I had now gone so far as the conception of a Raven, the bird of ill-omen, monotonously repeating the one word "Nevermore" at the conclusion of each stanza in a poem of melancholy tone, and in length about one hundred lines. Now, never losing sight of the object — *supremeness* or perfection at all points, I asked myself — "Of all melancholy topics what, according to the *universal* understanding of mankind, is the *most* melancholy?" Death, was the obvious reply. "And when," I said, "is this most melancholy of topics most poetical?" From what I have already explained at some length the answer here also is obvious — "When it most closely allies itself to *Beauty*: the death then of a beautiful woman is unquestionably the most poetical topic in the world, and equally is it beyond doubt that the lips best suited for such topic are those of a bereaved lover."

I had now to combine the two ideas of a lover lamenting his deceased mistress and a Raven continuously repeating the word "Nevermore." I had to combine these, bearing in mind my design of varying at every

turn the *application* of the word repeated, but the only intelligible mode of such combination is that of imagining the Raven employing the word in answer to the queries of the lover. And here it was that I saw at once the opportunity afforded for the effect on which I had been depending, that is to say, the effect of the *variation of application*. I saw that I could make the first query propounded by the lover — the first query to which the Raven should reply “Nevermore” — that I could make this first query a commonplace one, the second less so, the third still less, and so on, until at length the lover, startled from his original *nonchalance* by the melancholy character of the word itself, by its frequent repetition, and by a consideration of the ominous reputation of the fowl that uttered it, is at length excited to superstition, and wildly propounds queries of a far different character — queries whose solution he has passionately at heart — propounds them half in superstition and half in that species of despair which delights in self-torture — propounds them not altogether because he believes in the prophetic or demoniac character of the bird (which reason assures him is merely repeating a lesson learned by rote), but because he experiences a frenzied pleasure in so modelling his questions as to receive from the *expected* “Nevermore” the most delicious because the most intolerable of sorrows. Perceiving the opportunity thus afforded me, or, more strictly, thus forced upon me in the progress of the construction, I first established in my mind the climax or concluding query — that query to which “Nevermore” should be in the last place an answer — that query in reply to which this word “Nevermore” should involve the utmost conceivable amount of sorrow and despair.

Here then the poem may be said to have had its beginning — at the end where all works of art should begin — for it was here at this point of my preconsiderations that I first put pen to paper in the composition of the stanza:

“Prophet!” said I, “thing of evil! prophet still if bird or devil!
By that Heaven that bends above us — by that God we both adore,
Tell this soul with sorrow laden, if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore —
Clasp a rare and radiant maiden whom the angels name Lenore.”
Quoth the Raven — “Nevermore.”

I composed this stanza, at this point, first that, by establishing the climax, I might the better vary and graduate, as regards seriousness and importance, the preceding queries of the lover, and secondly, that I might definitely settle the rhythm, the metre, and the length and general arrangement of the stanza, as well as graduate the stanzas which were to precede, so that none of them might surpass this in rhythmical effect. Had I been able in the subsequent composition to construct more vigorous stanzas I should without scruple have purposely enfeebled them so as not to interfere with the climacteric effect.

And here I may as well say a few words of the versification. My first object (as usual) was originality. The extent to which this has been neglected in versification is one of the most unaccountable things in the world. Admitting that there is little possibility of variety in mere *rhythm*, it is still clear that the possible varieties of metre and stanza are absolutely infinite, and yet, *for centuries, no man, in verse, has ever done, or ever seemed to think of doing, an original thing.* The fact is that originality (unless in minds of very unusual force) is by no means a matter, as some suppose, of impulse or intuition. In general, to be found, it must be elaborately sought, and although a positive merit of the highest class, demands in its attainment less of invention than negation.

Of course I pretend to no originality in either the rhythm or metre of the "Raven." The former is trochaic — the latter is octametre acatalectic, alternating with heptametre catalectic repeated in the *refrain* of the fifth verse, and terminating with tetrametre catalectic. Less pedantically — the feet employed throughout (trochees) consist of a long syllable followed by a short; the first line of the stanza consists of eight of these feet, the second of seven and a half (in effect two-thirds), the third of eight, the fourth of seven and a half, the fifth the same, the sixth three and a half. Now, each of these lines taken individually has been employed before, and what originality the "Raven" has, is in their *combination into stanza*; nothing even remotely approaching this combination has ever been attempted. The effect of this originality of combination is aided by other unusual and some altogether novel effects, arising from an extension of the application of the principles of rhyme and alliteration.

The next point to be considered was the mode of bringing together the lover and the Raven — and the first branch of this consideration was the *locale*. For this the most natural suggestion might seem to be a forest, or the fields — but it has always appeared to me that a close *circumscription of space* is absolutely necessary to the effect of insulated incident — it has the force of a frame to a picture. It has an indisputable moral power in keeping concentrated the attention, and, of course, must not be confounded with mere unity of place.

I determined, then, to place the lover in his chamber — in a chamber rendered sacred to him by memories of her who had frequented it. The room is represented as richly furnished — this in mere pursuance of the ideas I have already explained on the subject of Beauty, as the sole true poetical thesis.

The *locale* being thus determined, I had now to introduce the bird — and the thought of introducing him through the window was inevitable. The idea of making the lover suppose, in the first instance, that the flapping of the wings of the bird against the shutter, is a "tapping" at the door, originated in a wish to increase, by prolonging, the reader's curiosity, and in a desire to admit the incidental effect arising from the

lover's throwing open the door, finding all dark, and thence adopting the half-fancy that it was the spirit of his mistress that knocked.

I made the night tempestuous, first to account for the Raven's seeking admission, and secondly, for the effect of contrast with the (physical) serenity within the chamber.

I made the bird alight on the bust of Pallas, also for the effect of contrast between the marble and the plumage — it being understood that the bust was absolutely *suggested* by the bird — the bust of *Pallas* being chosen, first, as most in keeping with the scholarship of the lover, and secondly, for the sonorousness of the word, Pallas, itself.

About the middle of the poem, also, I have availed myself of the force of contrast, with a view of deepening the ultimate impression. For example, an air of the fantastic — approaching as nearly to the ludicrous as was admissible — is given to the Raven's entrance. He comes in "with many a flirt and flutter."

Not the *least obeisance made he* — not a moment stopped or stayed he,
But with *mien of lord or lady*, perched above my chamber door.

In the two stanzas which follow, the design is more obviously carried out: —

Then this ebony bird, beguiling my sad fancy into smiling
By the *grave and stern decorum of the countenance it wore*,
"Though thy *crest be shorn and shaven*, thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore —
Tell me what thy lordly name is on the Night's Plutonian shore?"

Quoth the Raven — "Nevermore."

Much I marvelled *this ungainly fowl* to hear discourse so plainly,
Though its answer little meaning — little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door —
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."

The effect of the *dénouement* being thus provided for, I immediately drop the fantastic for a tone of the most profound seriousness — this tone commencing in the stanza directly following the one last quoted, with the line,

But the Raven, sitting lonely on that placid bust, spoke only, etc.

From this epoch the lover no longer jests — no longer sees anything even of the fantastic in the Raven's demeanour. He speaks of him as a "grim, ungainly, ghastly, gaunt, and ominous bird of yore," and feels

the "fiery eyes" burning into his "bosom's core." This revolution of thought, or fancy, on the lover's part, is intended to induce a similar one on the part of the reader — to bring the mind into a proper frame for the *dénouement* — which is now brought about as rapidly and as *directly* as possible.

With the *dénouement* proper — with the Raven's reply, "Nevermore," to the lover's final demand if he shall meet his mistress in another world — the poem, in its obvious phase, that of a simple narrative, may be said to have its completion. So far, everything is within the limits of the accountable — of the real. A raven, having learned by rote the single word "Nevermore," and having escaped from the custody of its owner, is driven at midnight, through the violence of a storm, to seek admission at a window from which a light still gleams — the chamber-window of a student, occupied half in poring over a volume, half in dreaming of a beloved mistress deceased. The casement being thrown open at the fluttering of the bird's wings, the bird itself perches on the most convenient seat out of the immediate reach of the student, who amused by the incident and the oddity of the visitor's demeanour, demands of it, in jest and without looking for a reply, its name. The raven addressed, answers with its customary word, "Nevermore" — a word which finds immediate echo in the melancholy heart of the student, who, giving utterance aloud to certain thoughts suggested by the occasion, is again startled by the fowl's repetition of "Nevermore." The student now guesses the state of the case, but is impelled, as I have before explained, by the human thirst for self-torture, and in part by superstition, to propound such queries to the bird as will bring him, the lover, the most of the luxury of sorrow, through the anticipated answer, "Nevermore." With the indulgence, to the extreme, of this self-torture, the narration, in what I have termed its first or obvious phase, has a natural termination, and so far there has been no overstepping of the limits of the real.

But in subjects so handled, however skillfully, or with however vivid an array of incident, there is always a certain hardness or nakedness which repels the artistical eye. Two things are invariably required — first, some amount of complexity, or more properly, adaptation; and, secondly, some amount of suggestiveness — some under-current, however indefinite, of meaning. It is this latter, in especial, which imparts to a work of art so much of that *richness* (to borrow from colloquy a forcible term), which we are too fond of confounding with *the ideal*. It is the *excess* of the suggested meaning — it is the rendering this the upper instead of the under-current of the theme — which turns into prose (and that of the very flattest kind), the so-called poetry of the so-called transcendentalists.

Holding these opinions, I added the two concluding stanzas of the poem — their suggestiveness being thus made to pervade all the narrative which has preceded them. The under-current of meaning is rendered first apparent in the line —

“Take thy beak from out *my heart*, and take thy form from off my door!”
Quoth the Raven “Nevermore!”

It will be observed that the words, “from out my heart,” involve the first metaphorical expression in the poem. They, with the answer, “Nevermore,” dispose the mind to seek a moral in all that has been previously narrated. The reader begins now to regard the Raven as emblematical — but it is not until the very last line of the very last stanza that the intention of making him emblematical of *Mournful and never ending Remembrance* is permitted distinctly to be seen:

And the Raven, never flitting, still is sitting, still is sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon that is dreaming,
And the lamplight o’er him streaming throws his shadow on the floor;
And my soul *from out that shadow* that lies floating on the floor
Shall be lifted — nevermore.

The Rationale of Verse

THE WORD “Verse” is here used not in its strict or primitive sense, but as the term most convenient for expressing generally and without pedantry all that is involved in the consideration of rhythm, rhyme, metre, and versification.

There is, perhaps, no topic in polite literature which has been more pertinaciously discussed, and there is certainly not one about which so much inaccuracy, confusion, misconception, misrepresentation, mystification, and downright ignorance on all sides, can be fairly said to exist. Were the topic really difficult, or did it lie, even, in the cloudland of metaphysics, where the doubt-vapors may be made to assume any and every shape at the will or at the fancy of the gazer, we should have less reason to wonder at all this contradiction and perplexity; but in fact the subject is exceedingly simple; one-tenth of it, possibly, may be called ethical; nine-tenths, however, appertain to mathematics; and the whole is included within the limits of the commonest common sense.

“But, if this is the case, how,” it will be asked, “can so much misunderstanding have arisen? Is it conceivable that a thousand profound scholars, investigating so very simple a matter for centuries, have not been able to place it in the fullest light, at least, of which it is susceptible?” These queries, I confess, are not easily answered: at all events, a satisfactory reply to them might cost more trouble than would, if properly considered, the whole *vexata quæstio* to which they have reference. Nevertheless, there is little difficulty or danger in suggesting that the “thousand profound scholars” *may* have failed first, because they were scholars; secondly, because they were profound; and thirdly, because they were a thousand — the impotency of the scholarship and profundity hav-

ing been thus multiplied a thousand fold. I am serious in these suggestions; for, first again, there is something in "scholarship" which seduces us into blind worship of Bacon's Idol of the Theatre — into irrational deference to antiquity; secondly, the proper "profundity" is rarely profound — it is the nature of Truth in general, as of some ores in particular, to be richest when most superficial; thirdly, the clearest subject may be over-clouded by mere superabundance of talk. In chemistry, the best way of separating two bodies is to add a third; in speculation, fact often agrees with fact and argument with argument, until an additional well-meaning fact or argument sets everything by the ears. In one case out of a hundred a point is excessively discussed because it is obscure; in the ninety-nine remaining it is obscure because excessively discussed. When a topic is thus circumstanced, the readiest mode of investigating it is to forget that any previous investigation has been attempted.

But, in fact, while much has been written on the Greek and Latin rhythms, and even on the Hebrew, little effort has been made at examining that of any of the modern tongues. As regards the English, comparatively nothing has been done. It may be said, indeed, that we are without a treatise on our own verse. In our ordinary grammars and in our works on rhetoric or prosody in general, may be found occasional chapters, it is true, which have the heading, "Versification," but these are, in all instances, exceedingly meagre. They pretend to no analysis; they propose nothing like system; they make no attempts at even rule; everything depends upon "authority." They are confined, in fact, to mere exemplification of the supposed varieties of English feet and English lines — although in no work with which I am acquainted are these feet correctly given or these lines detailed in anything like their full extent. Yet what has been mentioned is all — if we except the occasional introduction of some pedagogue-ism, such as this borrowed from the Greek Prosodies: "When a syllable is wanting the verse is said to be catalectic; when the measure is exact, the line is acatalectic; when there is a redundant syllable, it forms hypermeter." Now, whether a line be termed catalectic or acatalectic is, perhaps, a point of no vital importance — it is even possible that the student may be able to decide, promptly, when the *a* should be employed and when omitted, yet be incognizant, at the same time, of *all* that is worth knowing in regard to the structure of verse.

A leading defect in each of our treatises (if treatises they can be called) is the confining the subject to mere *Versification*, while *Verse* in general, with the understanding given to the term in the heading of this paper, is the real question at issue. Nor am I aware of even one of our Grammars which so much as properly defines the word versification itself. "Versification," says a work now before me, of which the accuracy is far more than usual — the "English Grammar" of Gould Brown — "Versification is the art of arranging words into lines of correspondent length, so as to produce harmony by the regular alternation of syllables

differing in quantity." The commencement of this definition might apply, indeed, to the *art* of versification, but not to versification itself. Versification is not the art of arranging, etc., but the actual arranging — a distinction too obvious to need comment. The error here is identical with one which has been too long permitted to disgrace the initial page of every one of our school grammars. I allude to the definitions of English Grammar itself. "English Grammar," it is said, "is the art of speaking and writing the English language correctly." This phraseology, or something essentially similar, is employed, I believe, by Bacon, Miller, Fisk, Greenleaf, Ingersoll, Kirkland, Cooper, Flint, Pue, Comly, and many others. These gentlemen, it is presumed, adopted it without examination from Murray, who derived it from Lily (whose work was "*quam solam Regia Majestas in omnibus scholis docendam præcipit*"), and who appropriated it without acknowledgment, but with some unimportant modification, from the Latin Grammar of Leonicensus. It may be shown, however, that this definition, so complacently received, is not, and cannot be, a proper definition of English Grammar. A definition is that which so describes its object as to distinguish it from all others — it is no definition of any one thing if its terms are applicable to any one other. But if it be asked — "What is the design — the end — the aim of English Grammar?" our obvious answer is, "The art of speaking and writing the English language correctly" — that is to say, we must use the precise words employed as the definition of English Grammar itself. But the object to be obtained by any means is, assuredly, not the means. English Grammar and the end contemplated by English Grammar are two matters sufficiently distinct; nor can the one be more reasonably regarded as the other than a fishing-hook as a fish. The definition, therefore, which is applicable in the latter instance, *cannot*, in the former, be true. Grammar in general is the analysis of language; English Grammar of the English.

But to return to Versification as defined in our extract above. "It is the art," says the extract, "of arranging words into lines of *correspondent length*." Not so: — a correspondence in the length of lines is by no means essential. Pindaric odes are, surely, instances of versification, yet these compositions are noted for extreme diversity in the length of their lines.

The arrangement is moreover said to be for the purpose of producing "*harmony* by the regular alternation," etc. But *harmony* is not the sole aim — not even the principal one. In the construction of verse, *melody* should never be left out of view; yet this is a point which all our Prosodies have most unaccountably forborne to touch. Reasoned rules on this topic should form a portion of all systems of rhythm.

"So as to produce harmony," says the definition, "by the *regular alternation*," etc. A *regular* alternation, as described, forms no part of any principle of versification. The arrangement of spondees and dactyls, for example, in the Greek hexameter, is an arrangement which may be

termed *at random*. At least it is arbitrary. Without interference with the line as a whole, a dactyl may be substituted for a spondee, or the converse, at any point other than the ultimate and penultimate feet, of which the former is always a spondee, the latter nearly always a dactyl. Here, it is clear, we have no "*regular alternation of syllables differing in quantity*."

"So as to produce harmony," proceeds the definition, "by the regular alternation of *syllables differing in quantity*," — in other words by the alternation of long and short syllables; for in rhythm all syllables are necessarily either short or long. But not only do I deny the necessity of any *regularity* in the succession of feet and, by consequence, of syllables, but dispute the essentiality of any *alternation*, regular or irregular, of syllables long and short. Our author, observe, is now engaged in a definition of versification in general, not of English versification in particular. But the Greek and Latin metres abound in the spondee and pyrrhic — the former consisting of two long syllables, the latter of two short; and there are innumerable instances of the immediate succession of many spondees and many pyrrhics.

Here is a passage from Silius Italicus:

Fallit te mensas inter quod credis inermem
Tot bellis quæsitæ viro, tot cædibus armat
Majestas æterna ducem: si admoveris ora
Cannas et Trebium ante oculos Trasymenæque busta
Et Pauli stare ingentem miraberis umbram.

Making the elisions demanded by the classic Prosodies, we should scan these Hexameters thus:

Fállit | tē mēn | sās īn | tēr quōd | crēdis īn | ērmēm |
Tōt bēl | lis quæ | sitā vī | rō tōt | cædībūs | ārmāt |
Mājēs | tās æ | tērnā dū | cēm s' ād | mōvēris | ōrā |
Cānnās | ēt Trēbi' | ānt' ōcū | lōs Trāsŷ | mēnāquē | būstā
Et Pāu | li stā | r' īngēn | tēm mī | rābēris | ūmbrām |

It will be seen that, in the first and last of these lines, we have only two short syllables in thirteen, with an uninterrupted succession of no less than *nine* long syllables. But how are we to reconcile all this with a definition of versification which describes it as "the art of arranging words into lines of correspondent length so as to produce harmony by the *regular alternation of syllables differing in quantity*"?

It may be urged, however, that our prosodist's *intention* was to speak of the English metres alone, and that, by omitting all mention of the spondee and pyrrhic, he has virtually avowed their exclusion from our rhythms. A grammarian is never excusable on the ground of good intentions. We demand from him, if from any one, rigorous precision of style. But grant the design. Let us admit that our author, following the ex-

ample of all authors on English Prosody, has, in defining versification at large, intended a definition merely of the English. All these prosodists, we will say, reject the spondee and pyrrhic. Still all admit the iambus, which consists of a short syllable followed by a long; the trochee, which is the converse of the iambus; the dactyl, formed of one long syllable followed by two short; and the anapæst — two short succeeded by a long. The spondee is improperly rejected, as I shall presently show. The pyrrhic is rightfully dismissed. Its existence in either ancient or modern rhythm is purely chimerical, and the insisting on so perplexing a nonentity as a foot of *two short* syllables, affords, perhaps, the best evidence of the gross irrationality and subservience to authority which characterise our Prosody. In the meantime the acknowledged dactyl and anapæst are enough to sustain my proposition about the “alternation,” etc., without reference to feet which are assumed to exist in the Greek and Latin metres alone — for an anapæst and a dactyl may meet in the same line, when, of course, we shall have an uninterrupted succession of four short syllables. The meeting of these two feet, to be sure, is an accident not contemplated in the definition now discussed; for this definition, in demanding a “regular alternation of syllables differing in quantity,” insists on a regular succession of similar *feet*. But here is an example:

Sing tō mē | Isăbēlle.

This is the opening line of a little ballad now before me which proceeds in the same rhythm — a peculiarly beautiful one. More than all this: — English lines are often well composed, entirely, of a regular succession of syllables *all of the same quantity*: — the first line, for instance, of the following quatrain by Arthur C. Cox:

March! march! march!
Making sounds as they tread,
Ho! ho! how they step,
Going down to the dead!

The line italicised is formed of three cæsuras. The cæsura, of which I have much to say hereafter, is rejected by the English Prosodies, and grossly misrepresented in the classic. It is a perfect foot — the most important in all verse — and consists of a single *long syllable*; but the length of this syllable varies.

It has thus been made evident that there is *not one* point of the definition in question which does not involve an error; and for anything more satisfactory or more intelligible we shall look in vain to any published treatise on the topic.

So general and so total a failure can be referred only to radical misconception. In fact the English Prosodists have blindly followed the pedants. These latter, like *les moutons de Panurge*, have been occupied in incessant tumbling into ditches, for the excellent reason that their

leaders have so tumbled before. The Iliad, being taken as a starting point, was made to stand instead of Nature and common sense. Upon this poem, in place of facts and deduction from fact, or from natural law, were built systems of feet, metres, rhythms, rules, — rules that contradict each other every five minutes, and for nearly all of which there may be found twice as many exceptions as examples. If any one has a fancy to be thoroughly confounded — to see how far the infatuation of what is termed “classical scholarship,” can lead a bookworm in the manufacture of darkness out of sunshine, let him turn over for a few moments any of the German Greek Prosodies. The only thing clearly made out in them is a very magnificent contempt for Leibnitz’s principle of “a sufficient reason.”

To divert attention from the real matter in hand by any further reference to these works is unnecessary, and would be weak. I cannot call to mind at this moment one essential particular of information that is to be gleaned from them, and I will drop them here with merely this one observation, — that, employing from among the numerous “*ancient*” feet the spondee, the trochee, the iambus, the anapæst, the dactyl, and the cæsure alone, I will engage to scan *correctly* any of the Horatian rhythms, or any true rhythm that human ingenuity can conceive. And this excess of chimerical feet is perhaps the very least of the scholastic supererogations. *Ex uno disce omnia*. The fact is that *quantity* is a point in whose investigation the lumber of mere learning may be dispensed with, if ever in any. Its appreciation is universal. It appertains to no region, nor race, nor era in special. To melody and to harmony the Greeks hearkened with ears precisely similar to those which we employ for similar purposes at present, and I should not be condemned for heresy in asserting that a pendulum at Athens would have vibrated much after the same fashion as does a pendulum in the city of Penn.

Verse originates in the human enjoyment of equality, fitness. To this enjoyment, also, all the moods of verse, rhythm, metre, stanza, rhyme, alliteration, the *refrain*, and other analagous effects, are to be referred. As there are some readers who habitually confound rhythm and metre, it may be as well here to say that the former concerns the *character* of feet (that is arrangements of syllables) while the latter has to do with the *number* of these feet. Thus by “a dactylic *rhythm*” we express a sequence of dactyls. By “a dactylic *hexameter*” we imply a line or measure consisting of six of these dactyls.

To return to *equality*. Its idea embraces those of similarity, proportion, identity, repetition, and adaptation or fitness. It might not be very difficult to go even behind the idea of equality, and show both how and why it is that the human nature takes pleasure in it, but such an investigation would, for any purpose now in view, be supererogatory. It is sufficient that the *fact* is undeniable — the fact that man derives enjoyment from his perception of equality. Let us examine a crystal. We are at once

interested by the equality between the sides and between the angles of one of its faces; the equality of the sides pleases us, that of the angles doubles the pleasure. On bringing to view a second face in all respects similar to the first, this pleasure seems to be squared; on bringing to view a third it appears to be cubed, and so on. I have no doubt, indeed, that the delight experienced, if measurable, would be found to have exact mathematical relation such as I suggest, that is to say, as far as a certain point, beyond which there would be a decrease in similar relations.

The perception of pleasure in the equality of *sounds* is the principle of *Music*. Unpractised ears can appreciate only simple equalities, such as are found in ballad airs. While comparing one simple sound with another they are too much occupied to be capable of comparing the equality subsisting between these two simple sounds taken conjointly, and two other similar simple sounds taken conjointly. Practised ears, on the other hand, appreciate both equalities at the same instant, although it is absurd to suppose that both are *heard* at the same instant. One is heard and appreciated from itself, the other is heard by the memory, and the instant glides into and is confounded with the secondary appreciation. Highly cultivated musical taste in this manner enjoys not only these double equalities, all appreciated at once, but takes pleasurable cognizance, through memory, of equalities the members of which occur at intervals so great that the uncultivated taste loses them altogether. That this latter can properly estimate or decide on the merits of what is called scientific music is of course impossible. But scientific music has no claim to intrinsic excellence; it is fit for scientific ears alone. In its excess it is the triumph of the *physique* over the *morale* of music. The sentiment is overwhelmed by the sense. On the whole, the advocates of the simpler melody and harmony have infinitely the best of the argument, although there has been very little of real argument on the subject.

In *verse*, which cannot be better designated than as an inferior or less capable Music, there is, happily, little chance for complexity. Its rigidly simple character not even Science — not even Pedantry can greatly pervert.

The rudiment of verse may possibly be found in the *spondee*. The very germ of a thought seeking satisfaction in equality of sound would result in the construction of words of two syllables, equally accented. In corroboration of this idea we find that spondees most abound in the most ancient tongues. The second step we can easily suppose to be the comparison, that is to say, the collocation of two spondees — or two words composed each of a spondee. The third step would be the juxtaposition of three of these words. By this time the perception of monotone would induce further consideration; and thus arises what Leigh Hunt so flounders in discussing under the title of “The Principle of Variety in Uniformity.” Of course there is no principle in the case — nor in maintaining it. The “Uniformity” is the principle — the “Variety” is but

the principle's natural safeguard from self-destruction by excess of self. "Uniformity," besides, is the very worst word that could have been chosen for the expression of the *general* idea at which it aims.

The perception of monotone having given rise to an attempt at its relief, the first thought in this new direction would be that of collating two or more words formed each of two syllables differently accented (that is to say, short and long) but having the same order in each word — in other terms, of collating two or more iambuses, or two or more trochees. And here let me pause to assert that more pitiable nonsense has been written on the topic of *long* and *short* syllables than on any other subject under the sun. In general, a syllable is long or short, just as it is difficult or easy of enunciation. The *natural* long syllables are those encumbered — the *natural* short syllables are those unencumbered with consonants; all the rest is mere artificiality and jargon. The Latin Prosodies have a rule that a "vowel before two consonants is long." This rule is deduced from "authority" — that is, from the observation that vowels so circumstanced, in the ancient poems, are always in syllables long by the laws of scansion. The philosophy of the rule is untouched, and lies simply in the physical difficulty of giving voice to such syllables — of performing the lingual evolutions necessary for their utterance. Of course, it is not the *vowel* that is long (although the rule says so), but the syllable of which the vowel is a part. It will be seen that the length of a syllable, depending on the facility or difficulty of its enunciation, must have great variation in various syllables; but for the purposes of verse we suppose a long syllable equal to two short ones, and the natural deviation from this relativeness we correct in perusal. The more closely our long syllables approach this relation with our short ones, the better, *ceteris paribus*, will be our verse: but if the relation does not exist of itself we force it by emphasis, which can, of course, make any syllable as long as desired; — or, by an effort we can pronounce with unnatural brevity a syllable that is naturally too long. *Accented* syllables are, of course, always long, but where unencumbered with consonants, must be classed among the *unnaturally* long. Mere custom has declared that we shall accent them — that is to say, dwell upon them; but no inevitable lingual difficulty forces us to do so. In fine, every long syllable must of its own accord occupy in its utterance, or must be *made* to occupy, precisely the time demanded for two short ones. The only exception to this rule is found in the *cæsura* — of which more anon.

The success of the experiment with the trochees or iambuses (the one would have suggested the other) must have led to a trial of dactyls or anapæsts — natural dactyls or anapæsts — dactylic or anapæstic words. And now some degree of complexity has been attained. There is an appreciation, first, of the equality between the several dactyls or anapæsts, and secondly, of that between the long syllable and the two short conjointly. But here it may be said, that step after step would have been

taken, in continuation of this routine, until all the feet of the Greek Prosodies became exhausted. Not so; these remaining feet have no existence except in the brains of the scholiasts. It is needless to imagine men inventing these things, and folly to explain how and why they invented them, until it shall be first shown that they are actually invented. All other "feet" than those which I have specified are, if not impossible at first view, merely combinations of the specified; and, although this assertion is rigidly true, I will, to avoid misunderstanding, put it in a somewhat different shape. I will say, then, that at present I am aware of no *rhythm* — nor do I believe that any one can be constructed — which, in its last analysis, will not be found to consist altogether of the feet I have mentioned, either existing in their individual and obvious condition, or interwoven with each other in accordance with simple natural laws which I will endeavour to point out hereafter.

We have now gone so far as to suppose men constructing indefinite sequences of spondaic, iambic, trochaic, dactylic, or anapæstic words. In *extending* these sequences, they would be again arrested by the sense of monotone. A succession of spondees would *immediately* have displeased; one of iambs or of trochees, on account of the variety included within the foot itself, would have taken longer to displease; one of dactyls or anapæsts, still longer; but even the last, if extended very far, must have become wearisome. The idea first of curtailing, and secondly of defining, the length of a sequence would thus at once have arisen. Here then is the *line* of verse proper.* The principle of equality being constantly at the bottom of the whole process, lines would naturally be made, in the first instance, equal in the number of their feet; in the second instance, there would be variation in the mere number; one line would be twice as long as another; then one would be some less obvious multiple of another; then still less obvious proportions would be adopted — nevertheless there would be *proportion*, that is to say, a phase of equality, still.

Lines being once introduced, the necessity of distinctly defining these lines *to the ear* (as yet written verse does not exist), would lead to a scrutiny of their capabilities *at their terminations* — and now would spring up the idea of equality in sound between the final syllables — in other words, of *rhyme*. First, it would be used only in the iambic, anapæstic, and spondaic rhythms (granting that the latter had not been thrown aside long since, on account of its tameness), because in these rhythms the concluding syllable being long, could best sustain the necessary protraction of the voice. No great while could elapse, however, before the effect, found pleasant as well as useful, would be applied to the two remaining rhythms. But as the chief force of rhyme must lie in the

* Verse, from the Latin *vertere*, to turn, is so called on account of the turning or re-commencement of the series of feet. Thus a verse strictly speaking is a

line. In this sense, however, I have preferred using the latter word alone; employing the former in the general acceptance given it in the heading of this paper.

accented syllable, the attempt to create rhyme at all in these two remaining rhythms, the trochaic and dactylic, would necessarily result in double and triple rhymes, such as *beauty* with *duty* (trochaic), and *beautiful* with *dutiful* (dactylic).

It must be observed that in suggesting these processes I assign them no date; nor do I even insist upon their order. Rhyme is supposed to be of modern origin, and were this proved my positions remain untouched. I may say, however, in passing, that several instances of rhyme occur in the "Clouds" of Aristophanes, and that the Roman poets occasionally employed it. There is an effective species of ancient rhyming which has never descended to the moderns: that in which the ultimate and penultimate syllables rhyme with each other. For example:

Parturiunt montes; nascetur ridiculus *mus*.

And again:

Litoreis ingens inventa sub ilicibus *sus*.

The terminations of Hebrew verse (as far as understood) show no signs of rhyme; but what thinking person can doubt that it did actually exist? That men have so obstinately and blindly insisted, *in general*, even up to the present day, in confining rhyme to the *ends* of lines, when its effect is even better applicable elsewhere, intimates in my opinion the sense of some *necessity* in the connection of the ends with the rhyme — hints that the origin of rhyme lay in a necessity which connected it with the end — shows that neither mere accident nor mere fancy gave rise to the connection — points, in a word, at the very necessity which I have suggested (that of some mode of defining lines *to the ear*), as the true origin of rhyme. Admit this and we throw the origin far back in the night of Time — beyond the origin of written verse.

But to resume. The amount of complexity I have now supposed to be attained is very considerable. Various systems of equalization are appreciated at once (or nearly so) in their respective values and in the value of each system with reference to all the others. As our present *ultimatum* of complexity, we have arrived at triple-rhymed, natural-dactylic lines, existing proportionally as well as equally with regard to other triple-rhymed, natural-dactylic lines. For example:

Virginal Lilian, rigidly, humbly dutiful;
 Saintlily, lowlily,
 Thrillingly, holily
 Beautifull

Here we appreciate, first, the absolute equality between the long syllable of each dactyl and the two short conjointly; secondly, the absolute equality between each dactyl and any other dactyl, in other words, among all the dactyls; thirdly, the absolute equality between the two mid-

dle lines; fourthly, the absolute equality between the first line and the three others taken conjointly; fifthly, the absolute equality between the last two syllables of the respective words "dutiful" and "beautiful"; sixthly, the absolute equality between the two last syllables of the respective words "lowlily" and "holily"; seventhly, the proximate equality between the first syllable of "dutiful" and the first syllable of "beautiful"; eighthly, the proximate equality between the first syllable of "lowlily" and that of "holily"; ninthly, the proportional equality (that of five to one) between the first line and each of its members, the dactyls; tenthly, the proportional equality (that of two to one) between each of the middle lines and its members, the dactyls; eleventhly, the proportional equality between the first line and each of the two middle, that of five to two; twelfthly, the proportional equality between the first line and the last, that of five to one; thirteenthly, the proportional equality between each of the middle lines and the last, that of two to one; lastly, the proportional equality, as concerns number, between all the lines taken collectively, and any individual line, that of four to one.

The consideration of this last equality would give birth immediately to the idea of *stanza*,* that is to say, the insulation of lines into equal or obviously proportional masses. In its primitive (which was also its best) form the stanza would most probably have had absolute unity. In other words, the removal of any one of its lines would have rendered it imperfect, as in the case above, where if the last line, for example, be taken away there is left no rhyme to the "dutiful" of the first. Modern stanza is excessively loose, and where so, ineffective as a matter of course.

Now, although in the deliberate written statement which I have here given of these various systems of equalities, there seems to be an infinity of complexity so much that it is hard to conceive the mind taking cognisance of them all in the brief period occupied by the perusal or recital of the stanza, yet the difficulty is in fact apparent only when we will it to become so. Any one fond of mental experiment may satisfy himself, by trial, that in listening to the lines he does actually (although with a seeming unconsciousness, on account of the rapid evolutions of sensation) recognise and instantaneously appreciate (more or less intensely as his ear is cultivated) each and all of the equalizations detailed. The pleasure received or receivable has very much such progressive increase, and in very nearly such mathematical relations as those which I have suggested in the case of the crystal.

It will be observed that I speak of merely a proximate equality between the first syllable of "dutiful" and that of "beautiful," and it may be asked why we cannot imagine the earliest rhymes to have had absolute instead of proximate equality of sound. But absolute equality would have involved the use of identical words, and it is the duplicate same-

A stanza is often vulgarly, and with gross impropriety, called a *verse*.

ness or monotony, that of sense as well as that of sound, which would have caused these rhymes to be rejected in the very first instance.

The narrowness of the limits within which verse composed of natural feet alone must necessarily have been confined would have led, after a *very* brief interval, to the trial and immediate adoption of artificial feet, that is to say, of feet *not* constituted each of a single word but two, or even three words, or of parts of words. These feet would be intermingled with natural ones. For example:

ă brēath | cǎn mǎke | thēm ās | ă breāth | hās mǎde.

This is an iambic line in which each iambus is formed of two words. Again:

Thě ūn | ĩmā | ġĭnā | blē mīght | ǒf Jōve.

This is an iambic line in which the first foot is formed of a word and a part of a word; the second and third of parts taken from the body or interior of a word; the fourth of a part and a whole; the fifth of two complete words. There are no *natural* feet in either line. Again:

Cǎn ĩt bē | fānciēd thăt | Dēĩtŷ | ēvēr vĭn | dĭctĩvelŷ
Mǎde ĩn hĭs | ĩmāġe ă | mǎnnĩkĭn | mērelŷ tǒ | mǎddēn ĩt?

These are two dactylic lines in which we find natural feet ("Deity," "mannikin"); feet composed of two words ("fancied that," "image a," "merely to," "madden it"); feet composed of three words, ("can it be," "made in his"); a foot composed of a part of a word ("dictively"); and a foot composed of a word and a part of a word ("ever vin").

And now, in our suppositional progress, we have gone so far as to exhaust all the *essentialities* of verse. What follows may, strictly speaking, be regarded as embellishment merely, but even in this embellishment the rudimental sense of *equality* would have been the never-ceasing impulse. It would, for example, be simply in seeking further administration to this sense that men would come in time to think of the *refrain* or burden, where, at the closes of the several stanzas of a poem, one word or phrase is *repeated*; and of alliteration, in whose simplest form a consonant is *repeated* in the commencements of various words. This effect would be extended so as to embrace repetitions both of vowels and of consonants in the bodies as well as in the beginnings of words, and at a later period would be made to infringe on the province of rhyme by the introduction of general similarity of sound between whole feet occurring in the body of a line — all of which modifications I have exemplified in the line above.

Made in his image a mannikin merely to madden it.

Further cultivation would improve also the *refrain* by relieving its monotone in slightly varying the phrase at each repetition, or (as I have at-

tempted to do in "The Raven") in retaining the phrase and varying its application, although this latter point is not strictly a rhythmical effect *alone*. Finally, poets when fairly wearied with following precedent, following it the more closely the less they perceived it in company with Reason, would adventure so far as to indulge in positive rhyme at other points than the ends of lines. First, they would put it in the middle of the line, then at some point where the multiple would be less obvious, then, alarmed at their own audacity, they would undo all their work by cutting these lines in two. And here is the fruitful source of the infinity of "short metre" by which modern poetry, if not distinguished, is at least disgraced. It would require a high degree, indeed, both of cultivation and of courage on the part of any versifier to enable him to place his rhymes, and let them remain at unquestionably their best position, that of unusual and *unanticipated* intervals.

On account of the stupidity of some people, or (if talent be a more respectable word), on account of their talent for misconception — I think it necessary to add here, first, that I believe the "processes" above detailed to be nearly, if not accurately, those which *did* occur in the gradual creation of what we now call verse; secondly, that, although I so believe, I yet urge neither the assumed fact nor my belief in it as a part of the true propositions of this paper; thirdly, that in regard to the aim of this paper, it is of no consequence whether these processes did occur either in the order I have assigned them, or at all; my design being simply, in presenting a general type of what such processes *might* have been and *must* have resembled, to help *them*, the "some people," to an easy understanding of what I have further to say on the topic of Verse.

There is one point, which, in my summary of the processes, I have purposely forborne to touch; because this point, being the most important of all, on account of the immensity of error usually involved in its consideration, would have led me into a series of detail inconsistent with the object of a summary.

Every reader of verse must have observed how seldom it happens that even any one line proceeds uniformly with a succession, such as I have supposed, of absolutely equal feet; that is to say, with a succession of iambuses only, or of trochees only, or of dactyls only, or of anapæsts only, or of spondees only. Even in the most musical lines we find the succession interrupted. The iambic pentameters of Pope, for example, will be found on examination, frequently varied by trochees in the beginning, or by (what seem to be) anapæsts in the body of the line.

ôh thôu | whăťē | vēr tī | tlē pleāse | thīne eār |
 Dēan Drā | pīēr Bīck | ěrstăff | ōr Gūll | ĭvēr |
 Whēthēr | thōu choōse | Cěrvān | tēs' | sē | rŏūs āir |
 ōr laūgh | ānd shāke | ĭn Rāb | ělăis' eā | sŷ chaĭr |

Were any one weak enough to refer to the Prosodies for the solution of the difficulty here, he would find it *solved* as usual by a *rule*, stating the fact (or what it, the rule, supposes to be the fact), but without the slightest attempt at the *rationale*. "By a *synæresis* of the two short syllables," say the books, "an anapæst may sometimes be employed for an iambus, or dactyl for a trochee. . . . In the beginning of a line a trochee is often used for an iambus."

Blending is the plain English for *synæresis* — but there should be *no* blending; neither is an anapæst *ever* employed for an iambus, or a dactyl for a trochee. These feet differ in time; and *no* feet so differing can ever be legitimately used in the same line. An anapæst is equal to four short syllables — an iambus only to three. Dactyls and trochees hold the same relation. The principle of *equality*, in verse, admits, it is true, of variation at certain points, for the relief of monotone, as I have already shown, but the point of *time* is that point which, being the rudimental one, must never be tampered with at all.

To explain: — In further efforts for the relief of monotone than those to which I have alluded in the summary, men soon came to see that there was no absolute necessity for adhering to the precise number of syllables, provided the time required for the whole foot was preserved inviolate. They saw, for instance, that in such a line as

ör läugh | änd shāke | ĩn Rāb | ělais' ěa | sŷ chāir, |

the equalisation of the three syllables *elais ea* with the two syllables composing any of the other feet, could be readily effected by pronouncing the two syllables *elais* in double quick time. By pronouncing each of the syllables *e* and *lais* twice as rapidly as the syllable *sy*, or the syllable *in*, or any other short syllable, they could bring the two of them, taken together, to the length, that is to say to the time, of any one short syllable. This consideration enabled them to effect the agreeable variation of three syllables in place of the uniform two. And variation was the object — variation to the ear. What sense is there, then, in supposing this object rendered null by the *blending* of the two syllables so as to render them, in absolute effect, one? Of course, there must be *no* blending. Each syllable must be pronounced as distinctly as possible (or the variation is lost), but with twice the rapidity in which the ordinary short syllable is enunciated. That the syllables *elais ea* do not compose an *anapæst* is evident, and the signs (ǻ ǻ ā) of their accentuation are erroneous. The foot might be written thus (ā ā ā) the inverted crescents expressing double quick time; and might be called a bastard iambus.

Here is a trochaic line:

Sēe thĕ | dĕlicāte — fōotĕd | rĕin-deĕr.

The prosodies — that is to say the most considerate of them — would here decide that "*delicate*" is a dactyl used in place of a trochee, and

would refer to what they call their "rule" for justification. Others, varying the stupidity, would insist upon a Procrustean adjustment thus (del'cate) an adjustment recommended to all such words as *silvery*, *murmuring*, etc., which, it is said, should be not only pronounced but written *sil'ry*, *murm'ring*, and so on, whenever they find themselves in trochaic predicament. I have only to say that "delicate," when circumstanced as above, is neither a dactyl nor a dactyl's equivalent; that I would suggest for it this (a a a) accentuation; that I think it as well to call it a bastard trochee; and that all words, at all events, should be written and pronounced *in full*, and as nearly as possible as nature intended them.

About eleven years ago, there appeared in "The American Monthly Magazine" (then edited, I believe, by Messrs Hoffman and Benjamin,) a review of Mr. Willis's Poems; the critic putting forth his strength, or his weakness, in an endeavor to show that the poet was either absurdly affected, or grossly ignorant of the laws of verse; the accusation being based altogether on the fact that Mr. W. made occasional use of this very word "delicate," and other similar words, in "the Heroic measure, which every one knew consisted of feet of two syllables." Mr. W. has often, for example, such lines as

That binds him to a woman's *delicate* love —
In the gay sunshine, *reverent* in the storm
With its *invisible* fingers my loose hair.

Here of course, the feet *licate love*, *verent in* and *sible fin*, are bastard iambuses; are *not anapaests* and are *not* improperly used. Their employment, on the contrary, by Mr. Willis, is but one of the innumerable instances he has given of keen sensibility in all those matters of taste which may be classed under the general head of *fanciful embellishment*.

It is also about eleven years ago, if I am not mistaken, since Mr. Horne (of England,) the author of "Orion," one of the noblest epics in any language, thought it necessary to preface his "Chaucer Modernized" by a very long and evidently a very elaborate essay, of which the greater portion was occupied in a discussion of the seemingly anomalous foot of which we have been speaking. Mr. Horne upholds Chaucer in its frequent use; maintains his superiority, *on account* of his so frequently using it, over all English versifiers; and indignantly repelling the common idea of those who make verse on their fingers — that the superfluous syllable is a roughness and an error — very chivalrously makes battle for it as a "grace." That a grace it is, there can be no doubt; and what I complain of is, that the author of the most happily versified long poem in existence, should have been under the necessity of discussing this grace merely *as* a grace, through forty or fifty vague pages, solely because of his inability

to show *how* and *why* it is a grace — by which showing the question would have been settled in an instant.

About the trochee used for an iambus, as we see in the beginning of the line,

Whēthĕr thou choose Cervantes' serious air,

there is little that need be said. It brings me to the general proposition that, in all rhythms, the prevalent or distinctive feet may be varied at will, and nearly at random, by the *occasional* introduction of equivalent feet — that is to say, feet the sum of whose syllabic times is equal to the sum of the syllabic times of the distinctive feet. Thus, the trochee, *whēthĕr* is equal, in the sum of the times of its syllables, to the iambus, *thōu choōse*, in the sum of the times of *its* syllables; each foot being in time equal to three short syllables. Good versifiers who happen to be also good poets, contrive to relieve the monotony of a series of feet by the use of equivalent feet only at rare intervals, and at such points of their subject as seem in accordance with the *startling* character of the variation. Nothing of this care is seen in the line quoted above — although Pope has some fine instances of the duplicate effect. Where vehemence is to be strongly expressed, I am not sure that we should be wrong in venturing on *two consecutive* equivalent feet — although I cannot say that I have ever known the adventure made, except in the following passage, which occurs in "Al Araaf," a boyish poem written by myself when a boy. I am referring to the sudden and rapid advent of a star:

•Dim was its little disk, and angel eyes
Alone could see the phantom in the skies,
Whēn first thĕ phāntōm's cōurse wās fōund tō bē
Hēadlōng hīthĕrward o'er the starry sea.

In the "general proposition" above, I speak of the *occasional* introduction of equivalent feet. It sometimes happens that unskilful versifiers, without knowing what they do, or why they do it, introduce so many "variations" as to exceed in number the "distinctive" feet, when the ear becomes at once balked by the *bouleversement* of the rhythm. Too many trochees, for example, inserted in an iambic rhythm would convert the latter to a trochaic. I may note here that in all cases the rhythm designed should be commenced and continued, *without* variation, until the ear has had full time to comprehend what *is* the rhythm. In violation of a rule so obviously founded in common sense, many even of our best poets do not scruple to begin an iambic rhythm with a trochee, or the converse; or a dactylic with an anapæst, or the converse; and so on.

A somewhat less objectionable error, although still a decided one, is that of commencing a rhythm not with a different equivalent foot, but with a "bastard" foot of the rhythm intended. For example:

Māñ ă | thought wīll | cōme tō | mēmōrŷ. |

Here *many a* is what I have explained to be a bastard trochee, and to be understood should be accented with inverted crescents. It is objectionable solely on account of its position as the *opening* foot of a trochaic rhythm. *Memory*, similarly accented is also a bastard trochee, but *un*-objectionable, although by no means demanded.

The further illustration of this point will enable me to take an important step.

One of our finest poets, Mr. Christopher Pearse Cranch, begins a very beautiful poem thus:

Many are the thoughts that come to me
 In my lonely musing;
 And they drift so strange and swift
 There's no time for choosing
 Which to follow; for to leave
 Any, seems a losing.

"A losing" to Mr. Cranch, of course — but this *en passant*. It will be seen here that the intention is trochaic; — although we do *not* see this intention by the opening foot as we should do, or even by the opening line. Reading the whole stanza, however, we perceive the trochaic rhythm as the general design, and so after some reflection, we divide the first line thus:

Many are the | thōughts thāt | cōme tō | mē.

Thus scanned, the line will seem musical. It *is* — highly so. And it is because there is no end to instances of just such lines of apparently incomprehensible music, that Coleridge thought proper to invent his nonsensical *system* of what he calls "scanning by accents" — as if "scanning by accents" were anything more than a phrase. Whenever "Christabel" is really *not rough*, it can be as readily scanned by the true *laws* (not the supposititious *rules*) of verse, as can the simplest pentameter of Pope; and where it *is* rough (*passim*) these same laws will enable any one of common sense to show *why* it is rough and to point out, instantaneously the remedy for the roughness.

A reads and re-reads a certain line, and pronounces it false in rhythm — unmusical. B, however, reads it to A, and A is at once struck with the perfection of the rhythm, and wonders at his dulness in not "catching" it before. Henceforward he admits the line to be musical. B, triumphant, asserts that, to be sure the line is musical — for it is the work of Coleridge — and that it is A who is *not*; the fault being in A's false reading. Now here A is right and B wrong. *That* rhythm is erroneous (at some point or other more or less obvious), which *any* ordinary reader *can*, without design, read improperly. It is the business of the poet so to construct

his line that the intention *must* be caught *at once*. Even when these men have precisely the same understanding of a sentence, they differ, and often widely, in their modes of enunciating it. Any one who has taken the trouble to examine the topic of emphasis (by which I here mean not *accent* of particular syllables, but the dwelling on entire words), must have seen that men emphasize in the most singularly arbitrary manner. There are certain large classes of people, for example, who persist in emphasizing their monosyllables. Little uniformity of emphasis prevails; because the thing itself — the idea, emphasis — is referable to no natural — at least to no well comprehended and therefore uniform — law. Beyond a very narrow and vague limit, the whole matter is conventionality. And if we differ in emphasis even when we agree in comprehension, how much more so in the former when in the latter too! Apart, however, from the consideration of natural disagreement, is it not clear that, by tripping here and mouthing there, any sequence of words may be twisted into any species of rhythm? But are we thence to deduce that all sequences of words are rhythmical in a rational understanding of the term? — for this is the deduction precisely to which the *reductio ad absurdum* will, in the end, bring all the propositions of Coleridge. Out of a hundred readers of “Christabel,” fifty will be able to make nothing of its rhythm, while forty-nine of the remaining fifty will, with some ado, fancy they comprehend it, after the fourth or fifth perusal. The one out of the whole hundred who shall both comprehend and admire it at first sight — must be an unaccountably clever person — and I am by far too modest to assume, for a moment, that that very clever person is myself.

In illustration of what is here advanced I cannot do better than quote a poem:

Pease porridge hot pease porridge cold
 Pease porridge in the pot — nine days old.

Now those of my readers who have never *heard* this poem pronounced according to the nursery conventionality, will find its rhythm as obscure as an explanatory note; while those who *have* heard it, will divide it thus, declare it musical, and wonder how there can be any doubt about it.

Pease | porridge | hot | pease | porridge | cold |
 Pease | porridge | in the | pot | nine | days | old. |

The chief thing in the way of this species of rhythm, is the necessity which it imposes upon the poet of travelling in constant company with his compositions, so as to be ready at a moment's notice, to avail himself of a well-understood poetical license — that of reading aloud one's own doggerel.

In Mr. Cranch's line,

Many are the | thoughts that | come to | me, |

the general error of which I speak is, of course, very partially exemplified, and the purpose for which, chiefly, I cite it, lies yet further on in our topic.

The two divisions (*thoughts that*) and (*come to*) are ordinary trochees. The first division (many are the) would be thus accented by the Greek Prosodies (mānŷ āre thē), and would be called by them ἀστρολόγος. The Latin books would style the foot *Pæon Primus*, and both Greek and Latin would swear that it was composed of a trochee and what they term a pyrrhic — that is to say, a foot of two *short* syllables — a thing that *cannot be*, as I shall presently show.

But now, there is an obvious difficulty. The *astrologos*, according to the Prosodies' own showing, is equal to *five* short syllables, and the trochee to *three* — yet, in the line quoted, these two feet are equal. They occupy, *precisely*, the same time. In fact, the whole music of the line depends upon their being *made* to occupy the same time. The Prosodies then, have demonstrated what all mathematicians have stupidly failed in demonstrating — that three and five are one and the same thing. After what I have already said, however, about the bastard trochee and the bastard iambus, no one can have any trouble in understanding that *many are the* is of similar character. It is merely a bolder variation than usual from the routine of trochees, and introduces to the bastard trochee one additional syllable. But this syllable is not short. That is, it is not short in the sense of "*short*" as applied to the final syllable of the ordinary trochee, where the word means merely *the half of long*.

In this case (that of the additional syllable) "*short*," if used at all, must be used in the sense of *the sixth of long*. And all the three final syllables can be called *short* only with the same understanding of the term. The three together are equal only to the one short syllable (whose place they supply) of the ordinary trochee. It follows that there is no sense in thus (^) accenting these syllables. We must devise for them some new character which shall denote the sixth of long. Let it be (^) — the crescent placed with the curve to the left. The whole foot (many are the) might be called a *quick trochee*.

We now come to the final division (*me*) of Mr. Cranch's line. It is clear that this foot, short as it appears, is fully equal in time to each of the preceding. It is, in fact, the cæsure — the foot which, in the beginning of this paper, I called the most important in all verse. Its chief office is that of pause or termination; and here — at the end of a line — its use is easy, because there is no danger of misapprehending its value. We pause on it, by a seeming necessity, just so long as it has taken us to pronounce the preceding feet, whether iambuses, trochees, dactyls, or anapæsts. It is thus a *variable foot*, and, with some care, may be well introduced into the body of a line, as in a little poem of great beauty by Mrs. Welby:

I have | a lit | tle step |  | of on | ly three | years old. |

Here we dwell on the *cæsura*, *son*, just as long as it requires us to pronounce either of the preceding or succeeding iambs. Its value, therefore, in this line, is that of three short syllables. In the following dactylic line its value is that of four short syllables.

Pale as a | lily was | Emily | *Gray*.

I have accented the *cæsura* with a (~~~~) by way of expressing this variability of value.

I observed just now that there could be no such foot as one of two short syllables. What we start from in the very beginning of all idea on the topic of verse, is quantity, *length*. Thus when we enunciate an independent syllable it is long, as a matter of course. If we enunciate two, dwelling on both equally, we express equality in the enunciation, or length, and have a right to call them two long syllables. If we dwell on one more than the other, we have also a right to call one short, because it is short in relation to the other. But if we dwell on both equally, and with a tripping voice, saying to ourselves here are two short syllables, the query might well be asked of us — “in relation to what are they short?” Shortness is but the negation of length. To say, then, that two syllables, placed independently of any other syllable, are short, is merely to say that they have no positive length, or enunciation — in other words, that they are no syllables — that they do not exist at all. And if, persisting, we add anything about their equality, we are merely floundering in the idea of an identical equation, where, *x* being equal to *x*, nothing is shown to be equal to zero. In a word, we can form no conception of a pyrrhic as of an independent foot. It is a mere chimera bred in the mad fancy of a pedant.

From what I have said about the equalization of the several feet of a *line*, it must not be deduced that any *necessity* for equality in time exists between the rhythm of *several* lines. A poem, or even a stanza, may begin with iambs in the first line, and proceed with anapæsts in the second, or even with the less accordant dactyls, as in the opening of quite a pretty specimen of verse by Miss Mary A. S. Aldrich:

The wa | ter li | ly sleeps | in pride |
Dôwn in thě | dēpths ôf thě | āzure | *lake*. |

Here *azure* is a spondee, equivalent to a dactyl; *lake* a *cæsura*.

I shall now best proceed in quoting the initial lines of Byron's “Bride of Abydos”:

Know ye the land where the cypress and myrtle
Are emblems of deeds that are done in their clime,
Where the rage of the vulture, the love of the turtle
Now melt into softness, now madden to crime?

Know ye the land of the cedar and vine,
Where the flowers ever blossom, the beams ever shine,
And the light wings of Zephyr, oppressed with perfume,
Wax faint o'er the gardens of Gul in their bloom?
Where the citron and olive are fairest of fruit
And the voice of the nightingale never is mute —

Where the virgins are soft as the roses they twine,
And all save the spirit of man is divine?
'Tis the land of the East — 'tis the clime of the Sun —
Can he smile on such deeds as his children have done?
Oh, wild as the accents of lovers' farewell
Are the hearts that they bear and the tales that they tell.

Now the flow of these lines (as times go) is very sweet and musical. They have been often admired, and justly — as times go — that is to say, it is a rare thing to find better versification of its kind. And where verse is pleasant to the ear, it is silly to find fault with it because it refuses to be scanned. Yet I have heard men, professing to be scholars, who made no scruple of abusing these lines of Byron's on the ground that they were musical in spite of *all law*. Other gentlemen, *not* scholars, abused "all law" for the same reason — and it occurred neither to the one party nor to the other that the law about which they were disputing might possibly be no law at all — an ass of a law in the skin of a lion.

The Grammars said nothing about dactylic lines, and it was easily seen that *these* lines were at least meant for dactylic. The first one was, therefore, thus divided:

Knōw yě thē | lānd whēre thē | cyprēss ānd | mýrtlē. |

The concluding foot was a mystery; but the Prosodies said something about the dactylic "measure" calling now and then for a double rhyme; and the court of inquiry were content to rest in the double rhyme, without exactly perceiving what a double rhyme had to do with the question of an irregular foot. Quitting the first line, the second was thus scanned:

āre ēmblēms | ōf dēēds thāt | āre dōne īn | thēir clīme. |

It was immediately seen, however, that *this* would not do — it was at war with the whole emphasis of the reading. It could not be supposed that Byron, or any one in his senses, intended to place stress upon such monosyllables as "are," "of," and "their," nor could "their clime," collated with "to crime," in the corresponding line below, be fairly twisted into anything like a "double rhyme," so as to bring everything within the category of the Grammars. But farther these Grammars spoke not. The inquirers, therefore, in spite of their sense of harmony in the lines, when considered without reference to scansion, fell upon the idea that the

"Are" was a blunder — an excess for which the poet should be sent to Coventry — and, striking it out, they scanned the remainder of the line as follows:

— ěmblẽms ỏf | đẽeds thẵt ẵrẽ | đõne ỉn thẵir | clĩme. |

This answered pretty well; but the Grammars admitted no such foot as a foot of one syllable; and besides the rhythm was dactylic. In despair, the books are well searched, however, and at last the investigators are gratified by a full solution of the riddle in the profound "Observation" quoted in the beginning of this article: — "When a syllable is wanting, the verse is said to be catalectic; when the measure is exact, the line is acatalectic; when there is a redundant syllable it forms hypermeter." This is enough. The anomalous line is pronounced to be catalectic at the head and to form hypermeter at the tail — and so on, and so on; it being soon discovered that nearly all the remaining lines are in a similar predicament, and that what flows so smoothly to the ear, although so roughly to the eye, is, after all, a mere jumble of catalecticism, acatalecticism, and hypermeter — not to say worse.

Now, had this court of inquiry been in possession of even the shadow of the *philosophy* of Verse, they would have had no trouble in reconciling this oil and water of the eye and ear, by merely scanning the passage without reference to lines, and, continuously, thus:

Know ye the | land where the | cypress and | myrtle Are | emblems of |
deeds that are | done in their | clime Where the | rage of the | vulture
the | love of the | turtle Now | melt into | softness now | madden to |
crime | Know ye the | land of the | cedar and | vine Where the | flowers
ever | blossom the | beams ever | shine And the | light wings of | Zephyr
op | pressed bỹ per | *fume Wax* | faint o'er the | gardens of | Gul in their |
bloom Where the | citron and | olive are | fairest of | fruit And the | voice
of the | nightingale | never is | mute Where the | virgins are | soft as the |
roses they | *twine And* | all save the | spirit of | man is di | vine. 'Tis
the | land of the | East 'tis the | clime of the | Sun Can he | smile on such |
deeds as his | children have | *done Oh* | wild as the | accents of | lovers'
fare | well Are the | hearts that they | bear and the | tales that they | *tell*.

Here "*crime*" and "*tell*" (italicised) are cæsuras, each having the value of a dactyl, four short syllables, while "*fume Wax*," "*twine And*," and "*done Oh*," are spondees which, of course, being composed of two long syllables are also equal to four short, and are the dactyl's natural equivalent. The nicety of Byron's ear has led him into a succession of feet which, with two trivial exceptions as regards melody, are absolutely accurate, a very rare occurrence this in dactylic or anapæstic rhythms. The exceptions are found in the spondee "*twine And*," and the dactyl "*smile on such*." Both feet are false in point of melody. In "*twine And*" to make out the rhyme we must force "*And*" into a length which it will not naturally bear.

We are called on to sacrifice either the proper length of the syllable as demanded by its position as a member of a spondee, or the customary accentuation of the word in conversation. There is no hesitation, and should be none. We at once give up the sound for the sense, and the rhythm is imperfect. In this instance it is *very* slightly so, not one person in ten thousand could by ear detect the inaccuracy. But the *perfection* of verse as regards melody, consists in its *never* demanding any such sacrifice as is here demanded. The rhythmical must agree *thoroughly* with the reading flow. This perfection has in no instance been attained, but is unquestionably attainable. "*Smile on such,*" a dactyl, is incorrect, because "*such,*" from the character of the two consonants *ch* cannot *easily* be enunciated in the ordinary time of a short syllable, which its position declares that it is. Almost every reader will be able to appreciate the slight difficulty here, and yet the error is by no means so important as that of the "*And*" in the spondee. By dexterity we *may* pronounce "*such*" in the true time, but the attempt to remedy the rhythmical deficiency of the *And* by drawing it out, merely aggravates the offence against natural enunciation by directing attention to the offence.

My main object, however, in quoting these lines is to show that in spite of the Prosodies, the length of a line is entirely an arbitrary matter. We might divide the commencement of Byron's poem thus: —

Know ye the | land where the |

or thus:

Know ye the | land where the | cypress and |

or thus:

Know ye the | land where the | cypress and | myrtle are |

or thus:

Know ye the | land where the | cypress and | myrtle are | emblems of |

In short, we may give it any division we please, and the lines will be good, provided we have at least *two* feet in a line. As in mathematics two units are required to form number, so rhythm (from the Greek *ᾄριθμος*, number) demands for its formation at least two feet. Beyond doubt, we often see such lines as

Know ye the —
Land where the —

lines of one foot, and our Prosodies admit such, but with impropriety, for common sense would dictate that every so obvious division of a poem as is made by a line, should include within itself all that is necessary for its own comprehension, but in a line of one foot we can have no appreciation of *rhythm*, which depends upon the equality between *two* or more

pulsations. The false lines, consisting sometimes of a single cæsura, which are seen in mock Pindaric odes, are, of course, "rhythmical" only in connection with some other line, and it is this want of independent rhythm which adapts them to the purposes of burlesque alone. Their effect is that of incongruity (the principle of mirth), for they include the blankness of prose amid the harmony of verse.

My second object in quoting Byron's lines was that of showing how absurd it often is to cite a single line from amid the body of a poem for the purpose of instancing the perfection or imperfection of the line's rhythm. Were we to see by itself

Know ye the land where the cypress and myrtle,

we might justly condemn it as defective in the final foot, which is equal to only three, instead of being equal to four short syllables.

In the foot "*flowers ever*" we shall find a further exemplification of the principle of the bastard iambus, bastard trochee, and quick trochee, as I have been at some pains in describing these feet above. All the Prosodies on English verse would insist upon making an elision in "*flowers*," thus (*flow*'rs), but this is nonsense. In the quick trochee (*māny āre thē*) occurring in Mr. Cranch's *trochaic* line, we had to equalize the time of the three syllables (*ny, are, the*) to that of the one *short* syllable whose position they usurp. Accordingly each of these syllables is equal to the third of a short syllable, that is to say, the *sixth of a long*. But in Byron's *dactylic* rhythm, we have to equalize the time of the three syllables (*ers, ev, er*) to that of the one *long* syllable whose position they usurp, or (which is the same thing) of the *two short*. Therefore the value of each of the syllables (*ers, ev, and er*) is the *third of a long*. We enunciate them with only half the rapidity we employ in enunciating the three final syllables of the quick trochee — which latter is a rare foot. The "*flowers ever*," on the contrary, is as common in the dactylic rhythm as is the *bastard* trochee in the trochaic, or the bastard iambus in the iambic. We may as well accent it with the curve of the crescent to the right and call it a *bastard dactyl*. A *bastard anapæst*, whose nature I now need be at no trouble in explaining, will of course occur now and then in an anapæstic rhythm.

In order to avoid any chance of that confusion which is apt to be introduced in an essay of this kind by too sudden and radical an alteration of the conventionalities to which the reader has been accustomed, I have thought it right to suggest for the accent marks of the bastard trochee, bastard iambus, etc. etc., certain characters which, in merely varying the direction of the ordinary short accent (*˘*) should imply, what is the fact, that the feet themselves are not *new* feet, in any proper sense, but simply modifications of the feet, respectively, from which they derive their names. Thus a bastard iambus is, in its essentiality, that is to say, in its time an iambus. The variation lies only in the *distribution* of this

time. The time, for example, occupied by the one short (*or half of long*) syllable in the ordinary iambus is in the bastard spread equally over two syllables, which are accordingly the *fourth of long*.

But this fact — the fact of the essentiality, or whole time, of the foot being unchanged, is now so fully before the reader, that I may venture to propose, finally, an accentuation which shall answer the real purpose — that is to say, what should be the real purpose, of all accentuation — the purpose of expressing to the eye the exact relative value of every syllable employed in Verse.

I have already shown that enunciation, or *length*, is the point from which we start. In other words, we begin with a *long syllable*. This then is our unit; and there will be no need of accenting it at all. An unaccented syllable, in a system of accentuation, is to be regarded always as a long syllable. Thus a spondee would be without accent. In an iambus, the first syllable being “short,” or the *half* of long, should be accented with a small 2, placed *beneath* the syllable; the last syllable, being long, should be unaccented; the whole would be thus (control). In a trochee, these

accents would be merely converse, thus (manly). In a dactyl, each of the

two final syllables, being the half of long, should also be accented with a small 2 beneath the syllable; and the first syllable left unaccented, the whole would be thus (happiness). In an anapæst we should converse the

dactyl thus (in the land). In the bastard dactyl, each of the three con-

cluding syllables being the *third* of long, should be accented with a small 3 beneath the syllable, and the whole foot would stand thus (flowers

ever). In the bastard anapæst we should converse the bastard dactyl thus

(in the rebound). In the bastard iambus, each of the two initial syllables

being the fourth of long, should be accented below with a small 4; the whole foot would be thus, (in the rain). In the bastard trochee, we should

converse the bastard iambus thus (many a). In the quick trochee, each

of the three concluding syllables, being the *sixth* of long, should be accented below with a small 6; the whole foot would be thus (many are

the). The quick iambus is not yet created, and most probably never will

be; for it will be excessively useless, awkward, and liable to misconception — as I have already shown that even the quick trochee is; — but, should

it appear, we must accent it by conversing the quick trochee. The cæsura, being variable in length, but always *longer than* "long," should be accented *above*, with a number expressing the length or value of the distinctive foot of the rhythm in which it occurs. Thus a cæsura, occurring in a spondaic rhythm, would be accented with a small 2 above the syllable, or rather foot. Occurring in a dactylic or anapæstic rhythm, we also accent it with the 2 above the foot. Occurring in an iambic rhythm, however, it must be accented above with $1\frac{1}{2}$; for this is the relative value of the iambus. Occurring in the trochaic rhythm, we give it of course the same accentuation. For the complex $1\frac{1}{2}$, however, it would be advisable to substitute the simpler expression $3/2$, which amounts to the same thing.

In this system of accentuation Mr. Cranch's lines quoted above, would thus be written:

Many are the | thoughts that | come to | ^{$\frac{3}{2}$} me
_{6 6 6 2 2}

In my | lonely | musing |
_{2 2 2}

And they | drift so | strange and | ^{$\frac{3}{2}$} swift
_{2 2 2}

There's no | time for | choosing |
_{2 2 2}

Which to | follow | for to | ^{$\frac{3}{2}$} leave
_{2 2 2}

Any, | seems a | losing. |
_{2 2 2}

In the ordinary system the accentuation would be thus:

Māny arě thě | thōughts thăt | cōme tō | mē
 in mŷ | lōnelŷ | mūsing, |
 ānd thēy | drift sō | strānge ānd | swifŷ |
 Thēre's nō | time fōr | choōsing |
 Whīch tō | fōllōw, | fōr tō | lēave
 āny, | seēms ā | lōsing. |

It must be observed here that I do not grant this to be the "ordinary" *scansion*. On the contrary, I never yet met the man who had the faintest comprehension of the true scanning of these lines, or of such as these. But granting this to be the mode in which our Prosodies would divide the feet they would accentuate the syllables as just above.

Now let any reasonable person compare the two models. The first advantage seen in my mode is that of simplicity, or time, labour, and ink saved. Counting the fractions as *two* accents even there will be found only *twenty-six* accents to the stanza. In the common accentuation there

are *forty-one*. But admit that all this is a trifle, which it is *not*, and let us proceed to points of importance. Does the common accentuation express the truth in particular, in general, or in any regard? Is it consistent with itself? Does it convey either to the ignorant or to the scholar a just conception of the rhythm of the lines? Each of these questions must be answered in the negative. The crescents being precisely similar must be understood as expressing, all of them, one and the same thing, and so all prosodies have always understood them and wished them to be understood. They express indeed "short," but this word has all kinds of meanings. It serves to represent (the reader is left to guess *when*) sometimes the half, sometimes the third, sometimes the fourth, sometimes the sixth, of "long," while "long" itself in the books is left undefined and undescribed. On the other hand, the horizontal accent, it may be said, expresses sufficiently well and unvaryingly the syllables which are meant to be long. It does nothing of the kind. This horizontal accent is placed over the *cæsura* (wherever, as in the Latin Prosodies, the *cæsura* is recognised) as well as over the ordinary long syllable, and implies anything and everything, just as the crescent. But grant that it does express the ordinary long syllables (leaving the *cæsura* out of question) have I not given the identical expression by not employing any expression at all? In a word, while the Prosodies, with a certain number of accents, express *precisely nothing whatever*, I with scarcely half the number, have expressed everything which in a system of accentuation demands expression. In glancing at my mode in the lines of Mr. Cranch, it will be seen that it conveys not only the exact relation of the syllables and feet, among themselves, in those particular lines, but their precise value in relation to any other existing or conceivable feet or syllables in any existing or conceivable system of rhythm.

The object of what we call *scansion* is the distinct marking of the rhythmical flow. Scansion with accents or perpendicular lines between the feet, that is to say scansion *by* the voice only, is scansion *to* the ear only, and all very good in its way. The written scansion addresses the ear through the eye. In either case the object is the distinct marking of the rhythmical, musical, or reading flow. There *can* be no other object, and there is none. Of course, then, the scansion and the reading flow should go hand in hand. The former must agree with the latter. The former represents and expresses the latter, and is good or bad as it truly or falsely represents and expresses it. If by the written scansion of a line we are not enabled to perceive any rhythm or music in the line, then either the line is unrhythmical or the scansion false. Apply all this to the English lines which we have quoted at various points in the course of this article. It will be found that the scansion exactly conveys the rhythm, and thus thoroughly fulfils the only purpose for which scansion is required.

But let the scansion of *the schools* be applied to the Greek and Latin verse, and what result do we find? — that the verse is one thing and the

scansion quite another. The ancient verse *read* aloud is in general musical, and occasionally *very* musical. *Scanned* by the Prosodial rules we can, for the most part, make nothing of it whatever. In the case of the English verse the more emphatically we dwell on the divisions between the feet the more distinct is our perception of the kind of rhythm intended. In the case of the Greek and Latin the more we dwell the *less* distinct is this perception. To make this clear by an example:

Mæcenas, atavis edite regibus,
 O, et præsidium et dulce decus meum,
 Sunt quos curriculo pulverem Olympicum
 Collegisse juvat, metaque fervidis
 Evitata rotis, palmaque nobilis
 Terrarum dominos evehit ad Deos.

Now in *reading* these lines there is scarcely one person in a thousand who, if even ignorant of Latin, will not immediately feel and appreciate their flow, their music. A prosodist, however, informs the public that the *scansion* runs thus:

Mæce | nas ata | vis | edite | regibus |
 O, et | præsi'di' | et | dulce de | cus meum |
 Sunt quos | curri'cu | lo | pulver' O | lympicum |
 Colle | gisse ju | vat | metaque | fervidis |
 Evi | tata ro | tis | palmaque | nobilis |
 Terra | rum domi | nos | evehit | ad Deos. |

Now I do not deny that we get a *certain sort* of music from the lines if we read them according to this scansion, but I wish to call attention to the fact that this scansion and the certain sort of music which grows out of it are entirely at war, not only with the reading flow which any ordinary person would naturally give the lines, but with the reading flow universally given them, and never denied them by even the most obstinate and stolid of scholars.

And now these questions are forced upon us — “Why exists this discrepancy between the modern verse with its scansion and the ancient verse with its scansion?” — “Why in the former case are there agreement and representation, while in the latter there is neither the one or the other?” or, to come to the point, “How are we to reconcile the ancient verse with the scholastic scansion of it?” This absolutely necessary conciliation — shall we bring it about by supposing the scholastic scansion wrong because the ancient verse is right, or by maintaining that the ancient verse is wrong because the scholastic scansion is not to be gainsaid?

Were we to adopt the latter mode of arranging the difficulty, we might, in some measure at least, simplify the expression of the arrangement by putting it thus — Because the pedants have no eyes therefore the old poets had no ears.

"But," say the gentlemen without the eyes, "the scholastic scansion, although certainly not handed down to us in form from the old poets themselves (the gentlemen without the ears), is nevertheless deduced from certain facts which are supplied us by careful observation of the old poems."

And let us illustrate this strong position by an example from an American poet, who must be a poet of some eminence or he will not answer the purpose. Let us take Mr. Alfred B. Street. I remember these two lines of his:

His sinuous path, by blazes, wound
Among trunks grouped in myriads round.

With the *sense* of these lines I have nothing to do. When a poet is in a "fine frenzy," he may as well imagine a large forest as a small one — and "by blazes!" is *not* intended for an oath. My concern is with the rhythm, which is iambic.

Now let us suppose that, a thousand years hence, when the "American language" is dead, a learned prosodist should be deducing from "careful observation" of our best poets, a system of scansion for our poetry. And let us suppose that this prosodist had so little dependence in the generality and immutability of the laws of Nature as to assume in the outset that, because we lived a thousand years before his time, and made use of steam engines instead of mesmeric balloons, we must therefore have had a *very* singular fashion of mounting our vowels, and altogether of *Hudsonising* our verse. And let us suppose that with these and other fundamental propositions carefully put away in his brain, he should arrive at the line —

Among | trunks grouped | in my | riads round.

Finding it an obviously iambic rhythm, he would divide it as above; and observing that "trunks" made the first member of an iambus, he would call it short, as Mr. Street intended it to be. Now further: — if instead of admitting the possibility that Mr. Street (who by that time would be called Street simply, just as we say Homer) — that Mr. Street might have been in the habit of writing carelessly, as the poet of the prosodist's own era did, and as all poets will do (on account of being geniuses) — instead of admitting this, suppose the learned scholar should make a "rule" and put it in a book, to the effect that, in the American verse, the vowel *u*, *when found imbedded among nine consonants*, was *short*: what, under such circumstances, would the sensible people of the scholar's day have a right not only to think, but to say of that scholar? — why, that he was a "fool — by blazes!"

I have put an extreme case, but it strikes at the root of the error. The "rules" are grounded in "authority" — and this "authority" — can any one tell us what it means? or can any one suggest anything that it may *not*

mean? Is it not clear that the "scholar" above referred to, might as readily have deduced from authority a totally false system as a partially true one? To deduce from authority a consistent prosody of the ancient metres would indeed have been within the limits of the barest possibility; and the task has *not* been accomplished, for the reason that it demands a species of ratiocination altogether out of keeping with the brain of a bookworm. A rigid scrutiny will show that the very few "rules" which have not as many exceptions as examples, are those which have, by accident, their true bases not in authority, but in the omniprevalent laws of syllabification; such, for example, as the rule which declares a vowel before two consonants to be long.

In a word, the gross confusion and antagonism of the scholastic prosody, as its marked inapplicability to the reading flow of the rhythms it pretends to illustrate, are attributable, first, to the utter absence of natural principle as a guide in the investigations which have been undertaken by inadequate men; and secondly, to the neglect of the obvious consideration that the ancient poems, which have been the *criteria* throughout, were the work of men who must have written as loosely, and with as little definitive system as ourselves.

Were Horace alive to-day, he would divide for us his first Ode thus, and "make great eyes" when assured by the prosodists that he had no business to make any such division!

Mæcenas | atavis | edite | regibus |
 2 2 2 2 2 2 2 2
 O et præ | sidium et | dulce de | cus meum |
 2 2 3 3 3 2 2 2 2
 Sunt quos cur | riculo | pulverem O | lympicum |
 2 2 2 2 3 3 3 2 2
 Collegisse | juvat | metaque | fervidis |
 3 3 3 2 2 2 2
 Evitata | rotis | palmaque | nobilis |
 3 3 3 2 2 2 2
 Terrarum | dominos | evehit | ad Deos. |
 2 2 2 2 2 2 2 2

Read by this scansion, the flow is preserved; and the more we dwell on the divisions, the more the intended rhythm becomes apparent. Moreover, the feet have all the same time; while in the scholastic scansions, trochees — admitted trochees — are absurdly employed as equivalents to spondees and dactyls. The books declare, for instance, that the first foot of this species of verse may be a trochee, and seem to be gloriously unconscious that to put a trochee in apposition with a longer foot, is to violate the inviolable principle of all music, *time*.

It will be said, however, by some people, that I have no business to make a dactyl out of such obviously long syllables as *sunt*, *quos*, *cur*. Certainly I have no business to do so. I *never* do so. And Horace should

not have done so. But he did. Mr. Bryant and Mr. Longfellow do the same thing every day. And merely because these gentlemen now and then forget themselves in this way, it would be hard if some future prosodist should insist upon twisting the "Thanatopsis," or the "Spanish Student," into a jumble of trochees, spondees, and dactyls.

It may be said also by some other people that, in the word *decus*, I have succeeded no better than the books, in making the scansion agree with the reading flow; and that *decus* was not pronounced *decus*. I reply, that there can be no doubt of the word having been pronounced, in this case, *decus*. It must be observed that the Latin inflection, or variation of a word in its terminating syllables, caused the Romans — *must* have caused them — to pay greater attention to the termination of a word than to its commencement, or than we do to the termination of our words. The end of the Latin word established that relation of the word with other words which we establish by preposition or auxiliary verbs. Therefore it would seem infinitely less odd to them, than it does to us, to dwell at any time, for any slight purpose, abnormally, on a terminating syllable. In verse, this license — scarcely a license — would be frequently admitted. These ideas unlock the secret of such lines as the

Litoreis ingens inventa sub illicibus sus,

and the

Parturiunt montes; nascetur ridiculus mus.

which I quoted some time ago while speaking of rhyme.

As regards the prosodial elisions, such as that of *rem* before *O*, in *pulverem Olympicum*, it is really difficult to understand how so dismally silly a notion could have entered the brain even of a pedant. Were it demanded of me why the books cut off one vowel before another, I might say — It is perhaps because the books think that, since a bad reader is so apt to slide the one vowel into the other at any rate, it is just as well to print them *ready-slided*. But in the case of the terminating *m*, which is the most readily pronounced of all consonants (as the infantile *mamma* will testify), and the most impossible to cheat the ear of by any system of sliding — in the case of the *m*, I should be driven to reply that, to the best of my belief, the prosodists did the thing, because they had a fancy for doing it, and wished to see how funny it would look after it was done. The thinking reader will perceive that, from the great facility with which *em* may be enunciated, it is admirably suited to form one of the rapid short syllables in the bastard dactyl (*pulverem O*); but because

the books had no conception of a bastard dactyl, they knocked it on the head at once — by cutting off its tail!

Let me now give a specimen of the true scansion of another Horatian measure — embodying an instance of proper elision.

Integer | vitæ | scelerisque | purus |
 2 2 3 3 3

Non eget | Mauri | jaculis ne | que arcu |
 2 2 3 3 3

Nec vene | natis | gravis sa | gittis,
 2 2 3 3 3

Fusce, pha | retrâ.
 2 2

Here the regular recurrence of the bastard dactyl gives great animation to the rhythm. The *e* before the *a* in *que arcu*, is, almost of sheer necessity, cut off — that is to say, run into the *a* so as to preserve the spondee. But even this license it would have been better not to take.

Had I space, nothing would afford me greater pleasure than to proceed with the scansion of *all* the ancient rhythms, and to show how easily, by the help of common sense, the intended music of each and all can be rendered instantaneously apparent. But I have already overstepped my limits, and must bring this paper to an end.

It will never do, however, to omit all mention of the heroic hexameter.

I began the “processes” by a suggestion of the spondee as the first step towards verse. But the innate monotony of the spondee has caused its disappearance as the basis of rhythm from all modern poetry. We *may* say, indeed, that the French heroic — the most wretchedly monotonous verse in existence — is to all intents and purposes spondaic. But it is not designedly spondaic, and if the French were ever to examine it at all, they would no doubt pronounce it iambic. It must be observed that the French language is strangely peculiar in this point — *that it is without accentuation and consequently without verse*. The genius of the people, rather than the structure of the tongue, declares that their words are for the most part enunciated with a uniform dwelling on each syllable. For example we say “syllabification.” A Frenchman would say syl-la-bi-fi-ca-ti-on, dwelling on no one of the syllables with any noticeable particularity. Here again I put an extreme case in order to be well understood, but the general fact is as I give it — that, comparatively, the French have *no* accentuation; and there can be nothing worth the name of verse without. Therefore, the French have no verse worth the name — which is the fact put in sufficiently plain terms. Their iambic rhythm so superabounds in absolute spondees as to warrant me in calling its basis spondaic; but French is the *only* modern tongue which has any rhythm with such basis, and even in the French it is, as I have said, unintentional.

Admitting, however, the validity of my suggestion, that the spondee was the first approach to verse, we should expect to find, first, natural spondees (words each forming just a spondee) most abundant in the most ancient languages; and, secondly, we should expect to find spondees

forming the basis of the most ancient rhythms. These expectations are in both cases confirmed.

Of the Greek hexameter the intentional basis is spondaic. The dactyls are the *variation* of the theme. It will be observed that there is no absolute certainty about *their* points of interposition. The penultimate foot, it is true, is usually a dactyl, but not uniformly so, while the ultimate, on which the ear *lingers*, is always a spondee. Even that the penultimate is usually a dactyl may be clearly referred to the necessity of winding up with the *distinctive* spondee. In corroboration of this idea, again, we should look to find the penultimate spondee most usual in the most ancient verse, and, accordingly, we find it more frequent in the Greek than in the Latin hexameter.

But besides all this, spondees are not only more prevalent in the heroic hexameter than dactyls, but occur to such an extent as is even unpleasant to modern ears, on account of monotony. What the modern chiefly appreciates and admires in the Greek hexameter is the *melody of the abundant vowel sounds*. The Latin hexameters *really* please very few moderns — although so many pretend to fall into ecstasies about them. In the hexameters quoted several pages ago, from Silius Italicus, the preponderance of the spondee is strikingly manifest. Besides the natural spondees of the Greek and Latin, numerous artificial ones arise in the verse of these tongues, on account of the tendency which inflection has to throw full accentuation on terminal syllables, and the preponderance of the spondee is further ensured by the comparative infrequency of the small prepositions which *we* have to serve us *instead* of case, and also the absence of the diminutive auxiliary verbs with which *we* have to eke out the expression of our primary ones. These are the monosyllables whose abundance serves to stamp the poetic genius of a language as tripping or dactylic.

Now paying no attention to these facts, Sir Philip Sidney, Professor Longfellow, and innumerable other persons, more or less modern, have busied themselves in constructing what they supposed to be "English hexameters on the model of the Greek." The only difficulty was that (even leaving out of question the melodious masses of vowel) these gentlemen never could get their English hexameters to *sound* Greek. Did they *look* Greek? — that should have been the query, and the reply might have led to a solution of the riddle. In placing a copy of ancient hexameters side by side with a copy (in similar type) of such hexameters as Professor Longfellow, or Professor Felton, or the Frogonpian Professors collectively, are in the shameful practice of composing "on the model of the Greek," it will be seen that the latter (hexameters, not professors) are about one-third longer to *the eye*, on an average, than the former. The more abundant dactyls make the difference. And it is the greater number of spondees in the Greek than in the English, in the ancient

than in the modern tongue, which has caused it to fall out that while these eminent scholars were groping about in the dark for a Greek hexameter, which is a spondaic rhythm varied now and then by dactyls, they merely stumbled, to the lasting scandal of scholarship, over something which, on account of its long-leggedness, we may as well term a Feltonian hexameter, and which is a dactylic rhythm interrupted rarely by artificial spondees which are no spondees at all, and which are curiously thrown in by the heels at all kinds of improper and impertinent points.

Here is a specimen of the Longfellow hexameter:

Also the | church with | in was a | dorned for | this was the | season |
 In which the | young their | parents' | hope and the | loved ones of |
 Heaven |
 Should at the | foot of the | altar re | new the | vows of their | baptism |
 Therefore each | nook and | corner was | swept and | cleaned and the |
 dust was |
 Blown from the | walls and | ceiling and | from the | oil-painted |
 benches. |

Mr. Longfellow is a man of imagination, but *can* he imagine that any individual, with a proper understanding of the danger of lockjaw, would make the attempt of twisting his mouth into the shape necessary for the emission of such spondees as “*parents*,” and “*from the*,” or such dactyls as “*cleaned and the*,” and “*loved ones of*”? “*Baptism*” is by no means a bad spondee — perhaps because it happens to be a dactyl, — of all the rest, however, I am dreadfully ashamed.

But these feet, dactyls and spondees, all together, should thus be put at once into their proper position:

“Also the church within was adorned; for this was the season in which the young, their parents’ hope, and the loved ones of Heaven, should, at the foot of the altar, renew the vows of their baptism. Therefore, each nook and corner was swept and cleaned; and the dust was blown from the walls and ceiling, and from the oil-painted benches.”

There! — That is respectable prose, and it will incur no danger of ever getting its character ruined by anybody’s mistaking it for verse.

But even when we let these modern hexameters go as Greek, and merely hold them fast in their proper character of Longfellowine, or Feltonian, or Frogpondian, we must still condemn them as having been committed in a radical misconception of the philosophy of verse. The spondee, as I observed, is the *theme* of the Greek line. Most of the ancient hexameters *begin* with spondees, for the reason that the spondee is the theme, and the ear is filled with it as with a burden. Now the Feltonian dactyls have, in the same way, dactyls for the theme, and most of them begin with dactyls — which is all very proper if not very Greek

— but unhappily, the one point at which they *are* very Greek is that point, precisely, at which they should be nothing but Feltonian. They always *close* with what is meant for a spondee. To be consistently silly they should die off in a dactyl.

That a truly Greek hexameter *cannot*, however, be readily composed in English, is a proposition which I am by no means inclined to admit. I think I could manage the point myself. For example:

Do tell | when may we | hope to make | men of sense | out of the |
Pundits
Born and brought | up with their | snouts deep | down in the | mud of
the | Frog-pond?
Why ask? | who ever | yet saw | money made | out of a | fat old
Jew, or | downright | upright | nutmegs | out of a | pine-knot?

The proper spondee predominance is here preserved. Some of the dactyls are not so good as I could wish, but, upon the whole the rhythm is very decent — to say nothing of its excellent sense.

The Poetic Principle

IN speaking of the Poetic Principle, I have no design to be either thorough or profound. While discussing, very much at random, the essentiality of what we call Poetry, my principal purpose will be to cite for consideration, some few of those minor English or American poems which best suit my own taste, or which, upon my own fancy, have left the most definite impression. By “minor poems” I mean, of course, poems of little length. And here, in the beginning, permit me to say a few words in regard to a somewhat peculiar principle, which, whether rightfully or wrongfully, has always had its influence in my own critical estimate of the poem. I hold that a long poem does not exist. I maintain that the phrase, “a long poem,” is simply a flat contradiction in terms.

I need scarcely observe that a poem deserves its title only inasmuch as it excites, by elevating the soul. The value of the poem is in the ratio of this elevating excitement. But all excitements are, through a psychal necessity, transient. That degree of excitement which would entitle a poem to be so called at all, cannot be sustained throughout a composition of any great length. After the lapse of half an hour, at the very utmost, it flags — fails — a revulsion ensues — and then the poem is, in effect, and in fact, no longer such.

There are, no doubt, many who have found difficulty in reconciling the critical dictum that the “Paradise Lost” is to be devoutly admired throughout, with the absolute impossibility of maintaining for it, during perusal, the amount of enthusiasm which that critical dictum would demand. This great work, in fact, is to be regarded as poetical, only

when, losing sight of that vital requisite in all works of Art, Unity, we view it merely as a series of minor poems. If, to preserve its Unity — its totality of effect or impression — we read it (as would be necessary) at a single sitting, the result is but a constant alternation of excitement and depression. After a passage of what we feel to be true poetry, there follows, inevitably, a passage of platitude which no critical prejudgment can force us to admire; but if, upon completing the work, we read it again, omitting the first book — that is to say, commencing with the second — we shall be surprised at now finding that admirable which we before condemned — that damnable which we had previously so much admired. It follows from all this that the ultimate, aggregate, or absolute effect of even the best epic under the sun, is a nullity: — and this is precisely the fact.

In regard to the Iliad, we have, if not positive proof, at least very good reason for believing it intended as a series of lyrics; but, granting the epic intention, I can say only that the work is based in an imperfect sense of art. The modern epic is, of the supposititious ancient model, but an inconsiderate and blindfold imitation. But the day of these artistic anomalies is over. If, at any time, any very long poem *were* popular in reality, which I doubt, it is at least clear that no very long poem will ever be popular again.

That the extent of a poetical work is, *ceteris paribus*, the measure of its merit, seems undoubtedly, when we thus state it, a proposition sufficiently absurd — yet we are indebted for it to the Quarterly Reviews. Surely there can be nothing in mere *size*, abstractly considered — there can be nothing in mere *bulk*, so far as a volume is concerned, which has so continuously elicited admiration from these saturnine pamphlets! A mountain, to be sure, by the mere sentiment of physical magnitude which it conveys, *does* impress us with a sense of the sublime — but no man is impressed after *this* fashion by the material grandeur of even “The Columbiad.” Even the Quarterlies have not instructed us to be so impressed by it. As *yet*, they have not *insisted* on our estimating Lamartine by the cubic foot, or Pollock by the pound — but what else are we to *infer* from their continual prating about “sustained effort”? If, by “sustained effort,” any little gentleman has accomplished an epic, let us frankly commend him for the effort — if this indeed be a thing commendable — but let us forbear praising the epic on the effort’s account. It is to be hoped that common sense, in the time to come, will prefer deciding upon a work of Art rather by the impression it makes — by the effect it produces — than by the time it took to impress the effect, or by the amount of “sustained effort” which had been found necessary in effecting the impression. The fact is, that perseverance is one thing and genius quite another — nor can all the Quarterlies in Christendom confound them. By and by, this proposition, with many which I have been just urging, will be received as self-evident. In the meantime, by being

generally condemned as falsities, they will not be essentially damaged as truths.

On the other hand, it is clear that a poem may be improperly brief. Undue brevity degenerates into mere epigrammatism. A *very* short poem, while now and then producing a brilliant or vivid, never produces a profound or enduring effect. There must be the steady pressing down of the stamp upon the wax. De Beranger has wrought innumerable things, pungent and spirit-stirring, but in general they have been too imponderous to stamp themselves deeply into the public attention, and thus, as so many feathers of fancy, have been blown aloft only to be whistled down the wind.

A remarkable instance of the effect of undue brevity in depressing a poem, in keeping it out of the popular view, is afforded by the following exquisite little Serenade —

I arise from dreams of thee
 In the first sweet sleep of night,
 When the winds are breathing low,
 And the stars are shining bright.
 I arise from dreams of thee,
 And a spirit in my feet
 Has led me — who knows how? —
 To thy chamber-window, sweet!

The wandering airs they faint
 On the dark the silent stream —
 The champak odors fail
 Like sweet thoughts in a dream;
 The nightingale's complaint,
 It dies upon her heart,
 As I must die on thine,
 O, beloved as thou art!

O, lift me from the grass!
 I die, I faint, I fail!
 Let thy love in kisses rain
 On my lips and eyelids pale.
 My cheek is cold and white, alas!
 My heart beats loud and fast:
 O, press it close to thine again,
 Where it will break at last.

Very few perhaps are familiar with these lines — yet no less a poet than Shelley is their author. Their warm, yet delicate and ethereal imagination will be appreciated by all, but by none so thoroughly as by him

who has himself arisen from sweet dreams of one beloved to bathe in the aromatic air of a southern midsummer night.

One of the finest poems by Willis — the very best in my opinion which he has ever written — has no doubt, through this same defect of undue brevity, been kept back from its proper position, not less in the critical than in the popular view: —

The shadows lay along Broadway,
 'Twas near the twilight-tide —
 And slowly there a lady fair
 Was walking in her pride.
 Alone walk'd she; but, viewlessly,
 Walk'd spirits at her side.

Peace charm'd the street beneath her feet,
 And Honour charm'd the air;
 And all astir looked kind on her,
 And called her good as fair —
 For all God ever gave to her
 She kept with chary care.

She kept with care her beauties rare
 From lovers warm and true —
 For heart was cold to all but gold,
 And the rich came not to woo —
 But honour'd well her charms to sell,
 If priests the selling do.

Now walking there was one more fair —
 A slight girl, lily-pale;
 And she had unseen company
 To make the spirit quail —
 'Twixt Want and Scorn she walk'd forlorn,
 And nothing could avail.

No mercy now can clear her brow
 From this world's peace to pray,
 For as love's wild prayer dissolved in air,
 Her woman's heart gave way! —
 But the sin forgiven by Christ in Heaven,
 By man is cursed away!

In this composition we find it difficult to recognise the Willis who has written so many mere "verses of society." The lines are not only richly ideal, but full of energy, while they breathe an earnestness, an

evident sincerity of sentiment, for which we look in vain throughout all the other works of this author.

While the epic mania, while the idea that to merit in poetry prolixity is indispensable, has for some years past been gradually dying out of the public mind, by mere dint of its own absurdity, we find it succeeded by a heresy too palpably false to be long tolerated, but one which, in the brief period it has already endured, may be said to have accomplished more in the corruption of our Poetical Literature than all its other enemies combined. I allude to the heresy of *The Didactic*. It has been assumed, tacitly and avowedly, directly and indirectly, that the ultimate object of all Poetry is Truth. Every poem, it is said, should inculcate a moral, and by this moral is the poetical merit of the work to be adjudged. We Americans especially have patronized this happy idea, and we Bostonians very especially have developed it in full. We have taken it into our heads that to write a poem simply for the poem's sake, and to acknowledge such to have been our design, would be to confess ourselves radically wanting in the true poetic dignity and force: — but the simple fact is that would we but permit ourselves to look into our own souls we should immediately there discover that under the sun there neither exists nor *can* exist any work more thoroughly dignified, more supremely noble, than this very poem, this poem *per se*, this poem which is a poem and nothing more, this poem written solely for the poem's sake.

With as deep a reverence for the True as ever inspired the bosom of man, I would nevertheless limit, in some measure, its modes of inculcation. I would limit to enforce them. I would not enfeeble them by dissipation. The demands of Truth are severe. She has no sympathy with the myrtles. All *that* which is so indispensable in Song is precisely all *that* with which *she* has nothing whatever to do. It is but making her a flaunting paradox to wreath her in gems and flowers. In enforcing a truth we need severity rather than efflorescence of language. We must be simple, precise, terse. We must be cool, calm, unimpassioned. In a word, we must be in that mood which, as nearly as possible, is the exact converse of the poetical. *He* must be blind indeed who does not perceive the radical and chasmal difference between the truthful and the poetical modes of inculcation. He must be theory-mad beyond redemption who, in spite of these differences, shall still persist in attempting to reconcile the obstinate oils and waters of Poetry and Truth.

Dividing the world of mind into its three most immediately obvious distinctions, we have the Pure Intellect, Taste, and the Moral Sense. I place Taste in the middle, because it is just this position which in the mind it occupies. It holds intimate relations with either extreme; but from the Moral Sense is separated by so faint a difference that Aristotle has not hesitated to place some of its operations among the virtues them-

selves. Nevertheless we find the *offices* of the trio marked with a sufficient distinction. Just as the Intellect concerns itself with Truth, so Taste informs us of the Beautiful, while the Moral Sense is regardful of Duty. Of this latter, while Conscience teaches the obligation, and Reason the expediency, Taste contents herself with displaying the charms: — waging war upon Vice solely on the ground of her deformity — her disproportion — her animosity to the fitting, to the appropriate, to the harmonious — in a word, to Beauty.

An immortal instinct deep within the spirit of man is thus plainly a sense of the Beautiful. This it is which administers to his delight in the manifold forms, and sounds, and odors and sentiments amid which he exists. And just as the lily is repeated in the lake, or the eyes of Amaryllis in the mirror, so is the mere oral or written repetition of these forms, and sounds, and colors, and odors, and sentiments a duplicate source of delight. But this mere repetition is not poetry. He who shall simply sing, with however glowing enthusiasm, or with however vivid a truth of description, of the sights, and sounds, and odors, and colors, and sentiments which greet *him* in common with all mankind — he, I say, has yet failed to prove his divine title. There is still a something in the distance which he has been unable to attain. We have still a thirst unquenchable, to allay which he has not shown us the crystal springs. This thirst belongs to the immortality of Man. It is at once a consequence and an indication of his perennial existence. It is the desire of the moth for the star. It is no mere appreciation of the Beauty before us, but a wild effort to reach the Beauty above. Inspired by an ecstatic prescience of the glories beyond the grave, we struggle by multiform combinations among the things and thoughts of Time to attain a portion of that Loveliness whose very elements perhaps appertain to eternity alone. And thus when by Poetry, or when by Music, the most entrancing of the poetic moods, we find ourselves melted into tears, we weep then, not as the Abbate Gravina supposes, through excess of pleasure, but through a certain petulant, impatient sorrow at our inability to grasp *now*, wholly, here on earth, at once and for ever, those divine and rapturous joys of which *through* the poem, or *through* the music, we attain to but brief and indeterminate glimpses.

The struggle to apprehend the supernal Loveliness — this struggle, on the part of souls fittingly constituted — has given to the world all *that* which it (the world) has ever been enabled at once to understand and to *feel* as poetic.

The Poetic Sentiment, of course, may develop itself in various modes — in Painting, in Sculpture, in Architecture, in the Dance — very especially in Music — and very peculiarly, and with a wide field, in the composition of the Landscape Garden. Our present theme, however, has regard only to its manifestation in words. And here let me speak briefly on the topic of rhythm. Contenting myself with the certainty that Music,

in its various modes of metre, rhythm, and rhyme, is of so vast a moment in Poetry as never to be wisely rejected — is so vitally important an adjunct, that he is simply silly who declines its assistance, I will not now pause to maintain its absolute essentiality.* It is in Music perhaps that the soul most nearly attains the great end for which, when inspired by the Poetic Sentiment, it struggles — the creation of supernal Beauty. It *may* be, indeed, that here this sublime end is, now and then, attained in *fact*. We are often made to feel, with a shivering delight, that from an earthly harp are stricken notes which *cannot* have been unfamiliar to the angels. And thus there can be little doubt that in the union of Poetry with Music in its popular sense, we shall find the widest field for the Poetic development. The old Bards and Minnesingers had advantages which we do not possess — and Thomas Moore, singing his own songs, was, in the most legitimate manner, perfecting them as poems.

To recapitulate then: — I would define, in brief, the Poetry of words as *The Rhythmical Creation of Beauty*. Its sole arbiter is Taste. With the Intellect or with the Conscience it has only collateral relations. Unless incidentally, it has no concern whatever either with Duty or with Truth.

A few words, however, in explanation. *That* pleasure which is at once the most pure, the most elevating, and the most intense, is derived, I maintain, from the contemplation of the Beautiful. In the contemplation of Beauty we alone find it possible to attain that pleasurable elevation, or excitement of *the soul*, which we recognise as the Poetic Sentiment, and which is so easily distinguished from Truth, which is the satisfaction of the Reason, or from Passion, which is the excitement of the heart. I make Beauty, therefore — using the word as inclusive of the sublime — I make Beauty the province of the poem, simply because it is an obvious rule of Art that effects should be made to spring as directly as possible from their causes: — no one as yet having been weak enough to deny that the peculiar elevation in question is at least *most readily* attainable in the poem. It by no means follows, however, that the incitements of Passion, or the precepts of Duty, or even the lessons of Truth, may not be introduced into a poem, and with advantage; for they may subserve incidentally, in various ways, the general purposes of the work: but the true artist will always contrive to tone them down in proper subjection to that *Beauty* which is the atmosphere and the real essence of the poem.

I cannot better introduce the few poems which I shall present for your consideration, than by the citation of the Proem to Longfellow's "Waif": —

The day is done, and the darkness
Falls from the wings of Night,
As a feather is wafted downward
From an Eagle in his flight.

I see the lights of the village
Gleam through the rain and the mist,
And a feeling of sadness comes o'er me,
That my soul cannot resist;

A feeling of sadness and longing,
That is not akin to pain,
And resembles sorrow only
As the mist resembles the rain.

Come, read to me some poem,
Some simple and heartfelt lay,
That shall soothe this restless feeling,
And banish the thoughts of day.

Not from the grand old masters,
Not from the bards sublime,
Whose distant footsteps echo
Through the corridors of Time.

For, like strains of martial music,
Their mighty thoughts suggest
Life's endless toil and endeavour;
And to-night I long for rest.

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start;

Who through long days of labor,
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies.

Such songs have power to quiet
The restless pulse of care,
And come like the benediction
That follows after prayer.

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away.

With no great range of imagination, these lines have been justly admired for their delicacy of expression. Some of the images are very effective. Nothing can be better than —

———— the bards sublime,
Whose distant footsteps echo
Down the corridors of Time.

The idea of the last quatrain is also very effective. The poem on the whole, however, is chiefly to be admired for the graceful *insouciance* of its metre, so well in accordance with the character of the sentiments, and especially for the *ease* of the general manner. This “ease” or naturalness, in a literary style, it has long been the fashion to regard as ease in appearance alone — as a point of really difficult attainment. But not so: — a natural manner is difficult only to him who should never meddle with it — to the unnatural. It is but the result of writing with the understanding, or with the instinct, that *the tone*, in composition, should always be that which the mass of mankind would adopt — and must perpetually vary, of course, with the occasion. The author who, after the fashion of “The North American Review,” should be upon *all* occasions merely “quiet,” must necessarily upon *many* occasions be simply silly, or stupid; and has no more right to be considered “easy” or “natural” than a Cockney exquisite, or than the sleeping Beauty in the waxworks.

Among the minor poems of Bryant, none has so much impressed me as the one which he entitles “June.” I quote only a portion of it: —

There, through the long, long summer hours,
The golden light should lie,
And thick young herbs and groups of flowers
Stand in their beauty by.
The oriole should build and tell
His love-tale, close beside my cell;
The idle butterfly
Should rest him there, and there be heard
The housewife-bee and humming bird.

And what, if cheerful shouts at noon,
Come, from the village sent,
Or songs of maids, beneath the moon,
With fairy laughter blent?

And what if, in the evening light,
 Betrothed lovers walk in sight
 Of my low monument?
 I would the lovely scene around
 Might know no sadder sight nor sound.

I know, I know I should not see
 The season's glorious show,
 Nor would its brightness shine for me;
 Nor its wild music flow;
 But if, around my place of sleep,
 The friends I love should come to weep,
 They might not haste to go.
 Soft airs and song, and the light and bloom,
 Should keep them lingering by my tomb.

These to their soften'd hearts should bear
 The thoughts of what has been,
 And speak of one who cannot share
 The gladness of the scene;
 Whose part in all the pomp that fills
 The circuit of the summer hills,
 Is — that his grave is green;
 And deeply would their hearts rejoice
 To hear again his living voice.

The rhythmical flow here is even voluptuous — nothing could be more melodious. The poem has always affected me in a remarkable manner. The intense melancholy which seems to well up, perforce, to the surface of all the poet's cheerful sayings about his grave, we find thrilling us to the soul — while there is the truest poetic elevation in the thrill. The impression left is one of a pleasurable sadness. And if, in the remaining compositions which I shall introduce to you, there be more or less of a similar tone always apparent, let me remind you that (how or why we know not) this certain taint of sadness is inseparably connected with all the higher manifestations of true Beauty. It is, nevertheless,

A feeling of sadness and longing
 That is not akin to pain,
 And resembles sorrow only
 As the mist resembles the rain.

The taint of which I speak is clearly perceptible even in a poem so full of brilliancy and spirit as "The Health" of Edward Coate Pinckney: —

I fill this cup to one made up
Of loveliness alone,
A woman, of her gentle sex
The seeming paragon;
To whom the better elements
And kindly stars have given
A form so fair that, like the air,
'Tis less of earth than heaven.

Her every tone is music's own,
Like those of morning birds,
And something more than melody
Dwells ever in her words;
The coinage of her heart are they,
And from her lips each flows
As one may see the burden'd bee
Forth issue from the rose.

Affections arc as thoughts to her,
The measures of her hours;
Her feelings have the fragrancy,
The freshness of young flowers;
And lovely passions, changing oft,
So fill her, she appears
The image of themselves by turns, —
The idol of past years!

} Of her bright face one glance will trace
A picture on the brain,
And of her voice in echoing hearts
A sound must long remain;
{ But memory, such as mine of her,
So very much endears,
{ When death is nigh my latest sigh
Will not be life's, but hers.

I fill'd this cup to one made up
Of loveliness alone,
A woman, of her gentle sex
The seeming paragon —
Her health! and would on earth there stood,
Some more of such a frame,
That life might be all poetry,
And weariness a name.

It was the misfortune of Mr. Pinckney to have been born too far south. Had he been a New Englander, it is probable that he would have been ranked as the first of American lyrists by that magnanimous cabal which has so long controlled the destinies of American Letters, in conducting the thing called "The North American Review." The poem just cited is especially beautiful; but the poetic elevation which it induces we must refer chiefly to our sympathy in the poet's enthusiasm. We pardon his hyperboles for the evident earnestness with which they are uttered.

It was by no means my design, however, to expatiate upon the *merits* of what I should read you. These will necessarily speak for themselves. Boccacini, in his "Advertisements from Parnassus," tells us that Zoilus once presented Apollo a very caustic criticism upon a very admirable book: — whereupon the god asked him for the beauties of the work. He replied that he only busied himself about the errors. On hearing this, Apollo, handing him a sack of unwinnowed wheat, bade him pick out *all the chaff* for his reward.

Now this fable answers very well as a hit at the critics — but I am by no means sure that the god was in the right. I am by no means certain that the true limits of the critical duty are not grossly misunderstood. Excellence, in a poem especially, may be considered in the light of an axiom, which need only be properly *put*, to become self-evident. It is *not* excellence if it require to be demonstrated as such: — and thus to point out too particularly the merits of a work of Art, is to admit that they are *not* merits altogether. ✓

Among the "Melodies" of Thomas Moore is one whose distinguished character as a poem proper seems to have been singularly left out of view. I allude to his lines beginning — "Come, rest in this bosom." The intense energy of their expression is not surpassed by anything in Byron. There are two of the lines in which a sentiment is conveyed that embodies the *all in all* of the divine passion of Love — a sentiment which, perhaps, has found its echo in more, and in more passionate, human hearts than any other single sentiment ever embodied in words: —

Come, rest in this bosom, my own stricken deer
Though the herd have fled from thee, thy home is still here;
Here still is the smile, that no cloud can o'ercast,
And a heart and a hand all thy own to the last.

Oh! what was love made for, if 'tis not the same
Through joy and through torment, through glory and shame?
I know not, I ask not, if guilt's in that heart,
I but know that I love thee, whatever thou art. ↵

Thou hast call'd me thy Angel in moments of bliss,
And thy Angel I'll be, 'mid the horrors of this, —
Through the furnace, unshrinking, thy steps to pursue,
And shield thee, and save thee, — or perish there too!

It has been the fashion of late days to deny Moore Imagination, while granting him Fancy — a distinction originating with Coleridge — than whom no man more fully comprehended the great powers of Moore. The fact is, that the fancy of this poet so far predominates over all his other faculties, and over the fancy of all other men, as to have induced, very naturally, the idea that he is fanciful *only*. But never was there a greater mistake. Never was a grosser wrong done the fame of a true poet. In the compass of the English language I can call to mind no poem more profoundly — more weirdly *imaginative*, in the best sense, than the lines commencing — “I would I were by that dim lake” — which are the composition of Thomas Moore. I regret that I am unable to remember them.

One of the noblest — and, speaking of Fancy — one of the most singularly fanciful of modern poets, was Thomas Hood. His “Fair Ines” had always for me an inexpressible charm: —

O saw ye not fair Ines?
She's gone into the West,
To dazzle when the sun is down,
And rob the world of rest;
She took our daylight with her,
The smiles that we love best,
With morning blushes on her cheek,
And pearls upon her breast.

O turn again, fair Ines,
Before the fall of night,
For fear the moon should shine alone,
And stars unrivall'd bright;
And blessed will the lover be
That walks beneath their light,
And breathes the love against thy cheek
I dare not even write!

Would I had been, fair Ines,
That gallant cavalier,
Who rode so gaily by thy side,
And whisper'd thee so near!
Were there no bonny dames at home
Or no true lovers here,
That he should cross the seas to win
The dearest of the dear?

I saw thee, lovely Ines,
 Descend along the shore,
 With bands of noble gentlemen,
 And banners waved before;
 And gentle youth and maidens gay,
 And snowy plumes they wore;
 It would have been a beauteous dream,
 If it had been no more!

Alas, alas, fair Ines,
 She went away with song,
 With music waiting on her steps,
 And shoutings of the throng;
 But some were sad and felt no mirth,
 But only Music's wrong,
 In sounds that sang Farewell, Farewell,
 To her you've loved so long.

Farewell, farewell, fair Ines,
 That vessel never bore
 So fair a lady on its deck,
 Nor danced so light before, —
 Alas for pleasure on the sea,
 And sorrow on the shore!
 The smile that blest one lover's heart
 Has broken many more!

"The Haunted House," by the same author, is one of the truest poems ever written, — one of the *truest*, one of the most unexceptionable, one of the most thoroughly artistic, both in its theme and in its execution. It is, moreover, powerfully ideal — imaginative. I regret that its length renders it unsuitable for the purposes of this lecture. In place of it permit me to offer the universally appreciated "Bridge of Sighs": —

One more Unfortunate,
 Weary of breath,
 Rashly importunate
 Gone to her death!

Take her up tenderly,
 Lift her with care; —
 Fashion'd so slenderly,
 Young and so fair!

Look at her garments
 Clinging like cerements;
 Whilst the wave constantly

Drips from her clothing;
Take her up instantly,
Loving, not loathing.

Touch her not scornfully;
Think of her mournfully,
Gently and humanly;
Not of the stains of her,
All that remains of her
Now is pure womanly.

Make no deep scrutiny
Into her mutiny
Rash and undutiful;
Past all dishonor,
Death has left on her
Only the beautiful.

Where the lamps quiver
So far in the river,
With many a light
From window and casement
From garret to basement,
She stood, with amazement,
Houseless by night.

The bleak wind of March
Made her tremble and shiver;
But not the dark arch,
Or the black flowing river:
Mad from life's history,
Glad to death's mystery,
Swift to be hurl'd —
Anywhere, anywhere
Out of the world!

Maniacs

In she plunged boldly,
No matter how coldly
The rough river ran, —
Over the brink of it,
Picture it, — think of it,
Dissolute Man!
Lave in it, drink of it
Then, if you can!

Still, for all slips of hers,
One of Eve's family —
Wipe those poor lips of hers
Oozing so clammily,
Loop up her tresses
Escaped from the comb,
Her fair auburn tresses;
Whilst wonderment guesses
Where was her home?

Who was her father?
Who was her mother?
Had she a sister?
Had she a brother?
Or was there a dearer one
Still, and a nearer one
Yet, than all other?

Alas! for the rarity
Of Christian charity
Under the sun!
Oh! it was pitiful!
Near a whole city full,
Home she had none.

Sisterly, brotherly,
Fatherly, motherly,
Feelings had changed:
Love, by harsh evidence,
Thrown from its eminence;
Even God's providence
Seeming estranged.

Take her up tenderly;
Lift her with care;
Fashion'd so slenderly,
Young, and so fair!
Ere her limbs frigidly
Stiffen too rigidly,
Decently, — kindly, —
Smooth and compose them;
And her eyes, close them,
Staring so blindly!

Dreadfully staring
Through muddy impurity,
As when with the daring
Last look of despairing
Fixed on futurity.

Perishing gloomily,
Spurred by contumely,
Cold inhumanity,
Burning insanity,
Into her rest, —
Cross her hands humbly,
As if praying dumbly,
Over her breast!
Owning her weakness,
Her evil behaviour,
And leaving, with meekness,
Her sins to her Saviour!

The vigour of this poem is no less remarkable than its pathos. The versification although carrying the fanciful to the very verge of the fantastic, is nevertheless admirably adapted to the wild insanity which is the thesis of the poem.

Among the minor poems of Lord Byron is one which has never received from the critics the praise which it undoubtedly deserves: —

Though the day of my destiny's over,
And the star of my fate hath declined
Thy soft heart refused to discover
The faults which so many could find;
Though thy soul with my grief was acquainted,
It shrunk not to share it with me,
And the love which my spirit hath painted
It never hath found but in *thee*.

Then when nature around me is smiling,
The last smile which answers to mine,
I do not believe it beguiling,
Because it reminds me of thine;
And when winds are at war with the ocean,
As the breasts I believed in with me,
If their billows excite an emotion,
It is that they bear me from *thee*.

Though the rock of my last hope is shivered,
 And its fragments are sunk in the wave,
 Though I feel that my soul is delivered
 To pain — it shall not be its slave.
 There is many a pang to pursue me:
 They may crush, but they shall not contemn —
 They may torture, but shall not subdue me —
 'Tis of *thee* that I think — not of them.

Though human, thou didst not deceive me,
 Though woman, thou didst not forsake,
 Though loved, thou forborest to grieve me,
 Though slandered, thou never couldst shake, —
 Though trusted, thou didst not disclaim me,
 Though parted, it was not to fly,
 Though watchful, 'twas not to defame me,
 Nor mute, that the world might belie.

Yet I blame not the world, nor despise it,
 Nor the war of the many with one —
 If my soul was not fitted to prize it,
 'Twas folly not sooner to shun:
 And if dearly that error hath cost me,
 And more than I once could foresee,
 I have found that whatever it lost me,
 It could not deprive me of *thee*.

From the wreck of the past, which hath perished,
 Thus much I at least may recall,
 It hath taught me that which I most cherished
 Deserved to be dearest of all:
 In the desert a fountain is springing,
 In the wide waste there still is a tree,
 And a bird in the solitude singing,
 Which speaks to my spirit of *thee*.

Although the rhythm here is one of the most difficult, the versification could scarcely be improved. No nobler *theme* ever engaged the pen of poet. It is the soul-elevating idea that no man can consider himself entitled to complain of Fate while in his adversity he still retains the unwavering love of woman.

From Alfred Tennyson, although in perfect sincerity I regard him as the noblest poet that ever lived, I have left myself time to cite only a very brief specimen. I call him, and *think* him the noblest of poets, *not* because the impressions he produces are at *all* times the most profound — *not* because the poetical excitement which he induces is at *all* times the most intense — but because it is at all times the most ethereal — in other

words, the most elevating and most pure. No poet is so little of the earth, earthy. What I am about to read is from his last long poem, "The Princess": —

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy Autumn fields,
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awaken'd birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more.

Dear as remember'd kisses after death,
And sweet as those by hopeless fancy feign'd
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more.

Thus, although in a very cursory and imperfect manner, I have endeavoured to convey to you my conception of the Poetic Principle. It has been my purpose to suggest that, while this principle itself is strictly and simply the Human Aspiration for Supernal Beauty, the manifestation of the Principle is always found in *an elevating excitement of the soul*, quite independent of that passion which is the intoxication of the Heart, or of that truth which is the satisfaction of the Reason. For in regard to passion, alas! its tendency is to degrade rather than to elevate the Soul. Love, on the contrary — Love — the true, the divine Eros — the Uranian as distinguished from the Dionæan Venus — is unquestionably the purest and truest of all poetical themes. And in regard to Truth, if, to be sure, through the attainment of a truth we are led to perceive a harmony where none was apparent before, we experience at once the true poetical effect; but this effect is referable to the harmony alone, and not in the least degree to the truth which merely served to render the harmony manifest.

We shall reach, however, more immediately a distinct conception of what the true Poetry is, by mere reference to a few of the simple elements

which induce in the Poet himself the true poetical effect. He recognises the ambrosia which nourishes his soul in the bright orbs that shine in Heaven — in the volutes of the flower — in the clustering of low shrubberies — in the waving of the grain-fields — in the slanting of tall eastern trees — in the blue distance of mountains — in the grouping of clouds — in the twinkling of half-hidden brooks — in the gleaming of silver rivers — in the repose of sequestered lakes — in the star-mirroring depths of lonely wells. He perceives it in the songs of birds — in the harp of Æolus — in the sighing of the night-wind — in the repining voice of the forest — in the surf that complains to the shore — in the fresh breath of the woods — in the scent of the violet — in the voluptuous perfume of the hyacinth — in the suggestive odour that comes to him at eventide from far-distant undiscovered islands, over dim oceans, illimitable and unexplored. He owns it in all noble thoughts — in all unworldly motives — in all holy impulses — in all chivalrous, generous, and self-sacrificing deeds. He feels it in the beauty of woman — in the grace of her step — in the lustre of her eye — in the melody of her voice — in her soft laughter, in her sigh — in the harmony of the rustling of her robes. He deeply feels it in her winning endearments — in her burning enthusiasms — in her gentle charities — in her meek and devotional endurances — but above all — ah, far above all, he kneels to it — he worships it in the faith, in the purity, in the strength, in the altogether divine majesty — of her *love*.

Let me conclude by — the recitation of yet another brief poem — one very different in character from any that I have before quoted. It is by Motherwell, and is called "The Song of the Cavalier." With our modern and altogether rational ideas of the absurdity and impiety of warfare, we are not precisely in that frame of mind best adapted to sympathize with the sentiments, and thus to appreciate the real excellence of the poem. To do this fully we must identify ourselves in fancy with the soul of the old cavalier: —

Then mount! then mounte, brave gallants all,
 And don your helmes amaine:
 Deathe's couriers, Fame and Honour call
 Us to the field againe.
 No shrewish teares shall fill your eye
 When the sword-hilt's in our hand, —
 Heart-whole we'll part, and no whit sighe
 For the fayrest of the land;
 Let piping swaine, and craven wight,
 Thus weepe and puling crye,
 Our business is like men to fight,
 And hero-like to die!

VI *Marginalia*



1

*D*EMOCRATIC REVIEW, November, 1844

In getting my books, I have been always solicitous of an ample margin; this not so much through any love of the thing in itself, however agreeable, as for the facility it affords me of pencilling suggested thoughts, agreements, and differences of opinion, or brief critical comments in general. Where what I have to note is too much to be included within the narrow limits of a margin, I commit it to a slip of paper, and deposit it between the leaves; taking care to secure it by an imperceptible portion of gum tragacanth paste.

All this may be whim; it may be not only a very hackneyed, but a very idle practice; — yet I persist in it still; and it affords me pleasure; which is profit, in spite of Mr. Bentham, with Mr. Mill on his back.

This making of notes, however, is by no means the making of mere

memoranda — a custom which has its disadvantages, beyond doubt. “*Ce que je mets sur papier,*” says Bernadine de St. Pierre, “*je remets de ma mémoire et par conséquence je l’oublie;*” — and, in fact, if you wish to forget anything upon the spot, make a note that this thing is to be remembered.

But the purely marginal jottings, done with no eye to the Memorandum Book, have a distinct complexion, and not only a distinct purpose, but none at all; this it is which imparts to them a value. They have a rank somewhat above the chance and desultory comments of literary chit-chat — for these latter are not unfrequently “talk for talk’s sake,” hurried out of the mouth; while the *marginalia* are deliberately pencilled, because the mind of the reader wishes to unburthen itself of a *thought*; — however flippant — however silly — however trivial — still a thought indeed, not merely a thing that might have been a thought in time, and under more favorable circumstances. In the *marginalia*, too, we talk only to ourselves; we therefore talk freshly — boldly — originally — with *abandonnement* — without conceit — much after the fashion of Jeremy Taylor, and Sir Thomas Browne, and Sir William Temple, and the anatomical Burton, and that most logical analogist, Butler, and some other people of the old day, who were too full of their matter to have any room for their manner, which, being thus left out of question, was a capital manner, indeed, — a model of manners, with a richly marginalic air.

The circumscription of space, too, in these pencillings, has in it something more of advantage than of inconvenience. It compels us (whatever diffuseness of idea we may clandestinely entertain), into Montesquieuism, into Tacitus-ism (here I leave out of view the concluding portion of the “Annals”) — or even into Carlyle-ism — a thing which, I have been told, is not to be confounded with your ordinary affectation and bad grammar. I say “bad grammar,” through sheer obstinacy, because the grammarians (who should know better) insist upon it that I should not. But then grammar is not what these grammarians will have it; and, being merely the analysis of language, with the result of this analysis, must be good or bad just as the analyst is sage or silly — just as he is Horne Tooke or a Cobbett.

But to our sheep. During a rainy afternoon, not long ago, being in a mood too listless for continuous study, I sought relief from *ennui* in dipping here and there, at random, among the volumes of my library — no very large one, certainly, but sufficiently miscellaneous; and, I flatter myself, not a little *recherché*.

Perhaps it was what the Germans call the “brain-scattering” humor of the moment; but, while the picturesqueness of the numerous pencil-scratches arrested my attention, their helter-skelter-iness of commentary amused me. I found myself at length forming a wish that it had been some other hand than my own which had so bedevilled the books, and fancying that, in such case, I might have derived no inconsiderable pleas-

ure from turning them over. From this the transition-thought (as Mr. Lyell, or Mr. Murchison, or Mr. Featherstonhaugh would have it) was natural enough: — there might be something even in *my* scribblings which, for the mere sake of scribbling, would have interest for others.

The main difficulty respected the mode of transferring the notes from the volumes — the context from the text — without detriment to that exceedingly frail fabric of intelligibility in which the context was imbedded. With all appliances to boot, with the printed pages at their back, the commentaries were too often like Dodona's oracles — or those of Lycophron Tenebrosus — or the essays of the pedant's pupils, in Quintilian, which were "necessarily excellent, since even he (the pedant) found it impossible to comprehend them": — what, then, would become of it — this context — if transferred? — if translated? Would it not rather be *traduit* (translated) which is the French synonym, or *overzetzet* (turned topsy-turvy) which is the Dutch one?

I concluded, at length, to put extensive faith in the acumen and imagination of the reader: — this as a general rule. But, in some instances, where even faith would not remove mountains, there seemed no safer plan than so to re-model the note as to convey at least the ghost of a conception as to what it was all about. Where, for such conception, the text itself was absolutely necessary, I could quote it; where the title of the book commented upon was indispensable, I could name it. In short, like a novel-hero dilemma'd, I made up my mind "to be guided by circumstances," in default of more satisfactory rules of conduct.

As for the multitudinous opinion expressed in the subjoined *farrago* — as for my present assent to all, or dissent from any portion of it — as to the possibility of my having, in some instances, altered my mind — or as to the impossibility of my not having altered it often — these are points upon which I say nothing, because upon these there can be nothing cleverly said. It may be as well to observe, however, that just as the goodness of your true pun is in the direct ratio of its intolerability, so is nonsense the essential sense of the Marginal Note.

I have seen many computations respecting the greatest amount of erudition attainable by an individual in his life-time; but these computations are falsely based, and fall infinitely beneath the truth. It is true that, *in general*, we retain, we remember to available purpose, scarcely one-hundredth part of what we read; yet there *are* minds which not only retain *all* receipts, but keep them at compound interest forever. Again: — were every man supposed to read *out*, he could read, of course, very little, even in half a century; for, in such case, each individual word must be dwelt upon in some degree. But, in reading to ourselves, at the ordinary rate of what is called 'light reading,' we scarcely *touch* one word in ten. And, even physically considered, knowledge breeds knowledge, as gold gold; for he who reads really much, finds his capacity to read in-

crease in geometrical ratio. The *helluo librorum* will but glance at the page which detains the ordinary reader some minutes; and the difference in the absolute *reading* (its uses considered), will be in favor of the *helluo*, who will have winnowed the matter of which the *tyro* mumbled both the seeds and the chaff. A deep-rooted and strictly continuous habit of reading will, with certain classes of intellect, result in an instinctive and seemingly magnetic appreciation of a thing written; and now the student reads by pages just as other men by words. Long years to come, with a careful analysis of the mental process, may even render this species of appreciation a common thing. It may be taught in the schools of our descendants of the tenth or twentieth generation. It may become the method of the mob of the eleventh or twenty-first. And should these matters come to pass — as they will — there will be in them no more legitimate cause for wonder than there is, to-day, in the marvel that, syllable by syllable, men comprehend what, letter by letter, I now trace upon this page.

Is it not a law that need has a tendency to engender the thing needed?

Moore has been noted for the number of appositeness, as well as novelty of his similes; and the renown thus acquired is indicial of his deficiency in that noble merit — the noblest of all. No poet thus distinguished was ever richly ideal. Pope and Cowper are instances. Direct similes are of too palpably artificial a character to be artistical. An artist will always contrive to weave his illustrations into the metaphorical form.

Moore has a peculiar facility in prosaically telling a poetical story. By this I mean that he preserves the tone and method of arrangement of a prose relation, and thus obtains great advantage, in important points, over his more stilted compeers. His is no poetical *style* (such as the French have — a distinct style for a distinct purpose) but an easy and ordinary prose manner, which rejects the licenses because it does not require them, and is merely *ornamented into poetry*. By means of this manner he is enabled to encounter, effectually, details which would baffle any other versifier of the day; and at which Lamartine would stand aghast. In "Alciphron" we see this exemplified. Here the minute and perplexed incidents of the descent into the pyramid, are detailed, in verse, with quite as much precision and intelligibility as could be attained even by the coolest prose of Mr. Jeremy Bentham.

Moore has vivacity; verbal and constructive dexterity; a musical ear not sufficiently cultivated; a vivid fancy; an epigrammatic spirit; and a fine taste — *as far as it goes*.

Democratic Review, December, 1844

I am not sure that Tennyson is not the greatest of poets. The uncertainty attending the public conception of the term "poet" alone prevents me from demonstrating that he *is*. Other bards produce effects which are, now and then, otherwise produced than by what we call

poems; but Tennyson an effect which only a poem does. His alone are idiosyncratic poems. By the enjoyment or non-enjoyment of the "Morte D'Arthur" or of the "Cenone," I would test any one's ideal sense.

There are passages in his works which rivet a conviction I had long entertained, that the indefinite is an element in the true *πολῆσις*. Why do some persons fatigue themselves in attempts to unravel such fantasy-pieces as the "Lady of Shalott"? As well unweave the "*ventum textilem*." If the author did not deliberately propose to himself a suggestive indefinitiveness of meaning with the view of bringing about a definitiveness of vague and therefore of spiritual *effect* — this, at least, arose from the silent analytical promptings of that poetic genius which, in its supreme development, embodies all orders of intellectual capacity.

I *know* that indefinitiveness is an element of the true music — I mean of the true musical expression. Give to it any undue decision — imbue it with any very determinate tone — and you deprive it at once of its ethereal, its ideal, its intrinsic and essential character. You dispel its luxury of dream. You dissolve the atmosphere of the mystic upon which it floats. You exhaust it of its breath of *fäery*. It now becomes a tangible and easily appreciable idea — a thing of the earth, earthy. It has not, indeed, lost its power to please, but all which I consider the distinctiveness of that power. And to the uncultivated talent, or to the unimaginative apprehension, this deprivation of its most delicate air will be, not unfrequently, a recommendation. A determinateness of expression is sought — and often by composers who should know better — is sought as a beauty rather than rejected as a blemish. Thus we have, even from high authorities, attempts at absolute *imitation* in music. Who can forget the silliness of the "Battle of Prague"? What man of taste but must laugh at the interminable drums, trumpets, blunderbusses, and thunder? "Vocal music," says L'Abbate Gravina, who would have said the same thing of instrumental, "ought to imitate the natural language of the human feelings and passions, rather than the warblings of canary birds, which our singers, now-a-days, affect so vastly to mimic with their quaverings and boasted cadences." This is true only so far as the "rather" is concerned. If any music must imitate anything, it were assuredly better to limit the imitation as Gravina suggests.

Tennyson's shorter pieces abound in minute rhythmical lapses sufficient to assure me that — in common with all poets living or dead — he has neglected to make precise investigation of the principles of metre; but, on the other hand, so perfect is his rhythmical instinct in general that, like the present Viscount Canterbury, he seems *to see with his ear*.

Godey's Lady's Book, September, 1845

The increase, within a few years, of the magazine literature, is by no means to be regarded as indicating what some critics would suppose it to indicate — a downward tendency in American taste or in Ameri-

can letters. It is but a sign of the times, an indication of an era in which men are forced upon the curt, the condensed, the well-digested in place of the voluminous — in a word, upon journalism in lieu of dissertation. We need now the light artillery rather than the peace-makers of the intellect. I will not be sure that men at present think more profoundly than half a century ago, but beyond question they think with more rapidity, with more skill, with more tact, with more of method and less of ex-crescence in the thought. Besides all this, they have a vast increase in the thinking material; they have more facts, more to think about. For this reason, they are disposed to put the greatest amount of thought in the smallest compass and disperse it with the utmost attainable rapidity. Hence the journalism of the age; hence, in especial, magazines. Too many we cannot have, as a general proposition; but we demand that they have sufficient merit to render them noticeable in the beginning, and that they continue in existence sufficiently long to permit us a fair estimation of their value.

Broadway Journal, Oct. 4, 1845

Much has been said, of late, about the necessity of maintaining a proper *nationality* in American Letters; but what this nationality is, or what is to be gained by it, has never been distinctly understood. That an American should confine himself to American themes, or even prefer them, is rather a political than a literary idea — and at best is a questionable point. We would do well to bear in mind that “distance lends enchantment to the view.” *Ceteris paribus*, a foreign theme is, in a strictly literary sense, to be preferred. After all, the world at large is the only legitimate stage for the autorial *histrion*.

But of the need of *that* nationality which defends our own literature, sustains our own men of letters, upholds our own dignity, and depends upon our own resources, there can not be the shadow of a doubt. Yet here is the very point at which we are most supine. We complain of our want of International Copyright, on the ground that this want justifies our publishers in inundating us with British opinion in British books; and yet when these very publishers, at their own obvious risk, and even obvious loss, do publish an American book, we turn up our noses at it with supreme contempt (this is a general thing) until it (the American book) has been dubbed “readable” by some literate Cockney critic. Is it too much to say that, with us, the opinion of Washington Irving — of Prescott — of Bryant — is a mere nullity in comparison with that of any anonymous sub-sub-editor of the *Spectator*, the *Athenaeum*, or the London *Punch*? It is *not* saying too much to say this. It is a solemn — an absolutely awful fact. Every publisher in the country will admit it to be a fact. There is not a more disgusting spectacle under the sun than our subserviency to British criticism. It is disgusting, first because it is truckling, servile, pusillanimous — secondly, because of its gross irrationality.

We *know* the British to bear us little but ill will — we know that, in no case, do they utter unbiased opinions of American books — we know that in the few instances in which our writers have been treated with common decency in England, these writers have either openly paid homage to English institutions, or have had lurking at the bottom of their hearts a secret principle at war with Democracy: — we *know* all this, and yet, day after day, submit our necks to the degrading yoke of the crudest opinion that emanates from the fatherland. Now if we *must* have nationality, let it be a nationality that will throw off this yoke.

The chief of the rhapsodists who have ridden us to death like the Old Man of the Mountain, is the ignorant and egotistical Wilson. We use the term rhapsodists with perfect deliberation; for, Macaulay, and Dilke, and one or two others, excepted, there is not in Great Britain a critic who can be fairly considered worthy the name. The Germans and even the French, are infinitely superior. As regards Wilson, no man ever penned worse criticism or better rhodomontade. That he is “egotistical” his works show to all men, running as they read. That he is “ignorant” let his absurd and continuous school-boy blunders about Homer bear witness. Not long ago we ourselves pointed out a series of similar inanities in his review of Miss Barret’s [*sic*] poems — a series, we say, of gross blunders, arising from sheer ignorance — and we defy him or any one to answer a single syllable of what we then advanced.

And yet this is the man whose simple *dictum* (to our shame be it spoken) has the power to make or to mar any American reputation! In the last number of *Blackwood*, he has a continuation of the dull “Specimens of the British Critics,” and makes occasion wantonly to insult one of the noblest of our poets, Mr. Lowell. The point of the whole attack consists in the use of slang epithets and phrases of the most ineffably vulgar description. “Squabashes” is a pet term. “Faugh!” is another. “We are Scotsmen to *the spine!*” says Sawney — as if the thing were not more than self-evident. Mr. Lowell is called a “magpie,” an “ape,” a “Yankee cockney,” and his name is intentionally mis-written *John Russell Lowell*. Now were these indecencies perpetrated by an American critic, that critic would be sent to Coventry by the whole press of the country, but since it is Wilson who insults, we, as in duty bound, not only submit to the insult, but echo it, as an excellent jest, throughout the length and breadth of the land. “*Quamdiu Catilina?*” We do indeed demand the nationality of self-respect. In Letters as in Government we require a Declaration of Independence. A better thing still would be a Declaration of War — and that war should be carried forthwith “into Africa.”

Graham's Magazine, March, 1846

Some Frenchman — possibly Montaigne — says: “People talk about thinking, but for my part I never think except when I sit down to write.” It is this never thinking, unless when we sit down to write, which

is the cause of so much indifferent composition. But perhaps there is something more involved in the Frenchman's observation than meets the eye. It is certain that the mere act of inditing tends, in a great degree, to the logicalisation of thought. Whenever, on account of its vagueness, I am dissatisfied with a conception of the brain, I resort forthwith to the pen, for the purpose of obtaining, through its aid, the necessary form, consequence, and precision.

How very commonly we hear it remarked that such and such thoughts are beyond the compass of words! I do not believe that any thought, properly so called, is out of the reach of language. I fancy, rather, that where difficulty in expression is experienced, there is, in the intellect which experiences it, a want either of deliberateness or of method. For my own part, I have never had a thought which I could not set down in words, with even more distinctness than that with which I conceived it: — as I have before observed, the thought is logicalised by the effort at (written) expression.

There is, however, a class of fancies, of exquisite delicacy, which are *not* thoughts, and to which, *as yet*, I have found it absolutely impossible to adapt language. I use the word *fancies* at random, and merely because I must use *some* word; but the idea commonly attached to the term is not even remotely applicable to the shadows of shadows in question. They seem to me rather psychal than intellectual. They arise in the soul (alas, how rarely!) only at its epochs of most intense tranquillity — when the bodily and mental health are in perfection — and at those mere points of time where the confines of the waking world blend with those of the world of dreams. I am aware of these “fancies” only when I am upon the very brink of sleep, with the consciousness that I am so. I have satisfied myself that this condition exists but for an inappreciable *point* of time — yet it is crowded with these “shadows of shadows”; and for absolute *thought* there is demanded time's *endurance*.

These “fancies” have in them a pleasurable ecstasy, as far beyond the most pleasurable of the world of wakefulness, or of dreams, as the Heaven of the Northman theology is beyond its Hell. I regard the visions, even as they arise, with an awe which, in some measure moderates or tranquillises the ecstasy — I so regard them, through a conviction (which seems a portion of the ecstasy itself) that this ecstasy, in itself, is of a character supernal to the Human Nature — is a glimpse of the spirit's outer world; and I arrive at this conclusion — if this term is at all applicable to instantaneous intuition — by a perception that the delight experienced has, as its element, but *the absoluteness of novelty*. I say the absoluteness — for in the fancies — let me now term them psychal impressions — there is really nothing even approximate in character to impressions ordinarily received. It is as if the five senses were supplanted by five myriad others alien to mortality.

Now, so entire is my faith in the *power of words*, that at times I have

believed it possible to embody even the evanescence of fancies such as I have attempted to describe. In experiments with this end in view, I have proceeded so far as, first, to control (when the bodily and mental health are good), the existence of the condition: — that is to say, I can now (unless when ill), be sure that the condition will supervene, if I so wish it, at the point of time already described: of its supervention until lately I could never be certain even under the most favorable circumstances. I mean to say, merely, that now I can be sure, when all circumstances are favorable, of the supervention of the condition, and feel even the capacity of inducing or compelling it: — the favorable circumstances, however, are not the less rare — else had I compelled already the Heaven into the Earth.

I have proceeded so far, secondly, as to prevent the lapse from *the point* of which I speak — the point of blending between wakefulness and sleep — as to prevent at will, I say, the lapse from this border-ground into the dominion of sleep. Not that I can *continue* the condition — not that I can render the point more than a point — but that I can startle myself from the point into wakefulness; *and thus transfer the point itself into the realm of Memory* — convey its impressions, or more properly their recollections, to a situation where (although still for a very brief period) I can survey them with the eye of analysis.

For these reasons — that is to say, because I have been enabled to accomplish thus much — I do not altogether despair of embodying in words at least enough of the fancies in question to convey to certain classes of intellect, a shadowy conception of their character.

In saying this I am not to be understood as supposing that the fancies or psychal impressions to which I allude are confined to my individual self — are not, in a word, common to all mankind — for on this point it is quite impossible that I should form an opinion — but nothing can be more certain than that even a partial record of the impressions would startle the universal intellect of mankind, by the *supremeness of the novelty* of the material employed, and of its consequent suggestions. In a word — should I ever write a paper on this topic, the world will be compelled to acknowledge that, at last, I have done an original thing.

Democratic Review, April, 1846

In general, our first impressions are true ones — the chief difficulty is in making sure which *are* the first. In early youth we read a poem, for instance, and are enraptured with it. At manhood we are assured by our reason that we had no reason to be enraptured. But some years elapse, and we return to our primitive admiration, just as a matured judgment enables us precisely to see what and why we admired.

Thus, as individuals, we think in cycles, and may, from the frequency or infrequency of our revolutions about the various thought-centres, form

an accurate estimate of the advance of our thought toward maturity. It is really wonderful to observe how closely, in all the essentials of truth, the child-opinion coincides with that of the man proper — of the man at his best.

And as with individuals so, perhaps, with mankind. When the world begins to return, frequently, to its first impressions, we shall then be warranted in looking for the millennium — or whatever it is: — we may safely take it for granted that we are attaining our maximum of wit, and of the happiness which is thence to ensue. The indications of such a return are, at present, like the visits of angels — but we have them now and then — in the case, for example, of *credulity*. The philosophic, of late days, are distinguished by that very facility in belief which was the characteristic of the illiterate half a century ago. Skepticism in regard to apparent miracles, is not, as formerly, an evidence either of superior wisdom or knowledge. In a word, the wise now believe — yesterday they would not believe — and day before yesterday (in the time of Strabo, for example) they believed, exclusively, anything and everything: — here, then, is one of the indicative cycles of discretion. I mention Strabo merely as an exception to the rule of his epoch — (just as one in a hurry for an illustration, might describe Mr. So and So to be as witty or as amiable as Mr. This and That is *not* — for so rarely did men reject in Strabo's time, and so much more rarely did they *err* by rejection, that the skepticism of this philosopher must be regarded as one of the most remarkable anomalies on record.

I have not the slightest faith in Carlyle. In ten years — possibly in five — he will be remembered only as a butt for sarcasm. His linguistic Euphuisms might very well have been taken as *prima facie* evidence of his philosophic ones; they were the froth which indicated, first, the shallowness, and secondly, the confusion of the waters. I would blame no man of sense for leaving the works of Carlyle unread merely on account of these Euphuisms; for it might be shown *a priori* that no man capable of producing a definite impression upon his age or race, could or would commit himself to such inanities and insanities. The book about 'Hero-Worship' — is it possible that it ever excited a feeling beyond contempt? No hero-worshipper can possess anything within himself. That man is no man who stands in awe of his fellow-man. Genius regards genius with respect — with even enthusiastic admiration — but there is nothing of worship in the admiration, for it springs from a thorough cognizance of the one admired — from a perfect *sympathy*, the result of the cognizance; and it is needless to say, that sympathy and worship are antagonistic. Your hero-worshippers, for example — what do they know about Shakespeare? They worship him — rant about him — lecture about him — about *him*, *him* and nothing else — for no other reason than that he is utterly beyond their comprehension. They have arrived at an idea of



his greatness from the pertinacity with which men have called him great. As for their own opinion about him — they really have none at all. In general the very smallest of mankind are the class of men-worshippers. *Not one* out of this class have ever accomplished anything beyond a very contemptible mediocrity.

Carlyle, however, has rendered an important service (to posterity, at least) in pushing rant and cant to that degree of excess which inevitably induces reaction. Had he not appeared we might have gone on for yet another century, Emerson-izing in prose, Wordsworth-izing in poetry, and Fourier-izing in philosophy, Wilson-izing in criticism — Hudson-izing and Tom O'Bedlam-izing in everything. The author of the 'Sartor Resartus,' however, has overthrown the various arguments of his own order, by a personal *reductio ad absurdum*. Yet an Olympiad, perhaps, and the whole horde will be swept bodily from the memory of man — or be remembered only when we have occasion to talk of such fantastic tricks as, erewhile, were performed by the Abderites.

Graham's Magazine, January, 1848

If any ambitious man have a fancy a revolutionize, at one effort, the universal world of human thought, human opinion, and human sentiment, the opportunity is his own — the road to immortal renown lies straight, open, and unencumbered before him. All that he has to do is to write and publish a very little book. Its title should be simple — a few plain words — "My Heart Laid Bare." But — this little book must be *true to its title*.

Now, is it not very singular that, with the rabid thirst for notoriety which distinguishes so many of mankind — so many, too, who care not a fig what is thought of them after death, there should not be found one man having sufficient hardihood to write this little book? To *write*, I say. There are ten thousand men who, if the book were once written, would laugh at the notion of being disturbed by its publication during their life, and who could not even conceive *why* they should object to its being published after their death. But to write it — *there* is the rub. No man dare write it. No man ever will dare write it. No man *could* write it, even if he dared. The paper would shrivel and blaze at every touch of the fiery pen.

Southern Literary Messenger, April, 1849

I blush to see, in the ———, an invidious notice of Bayard Taylor's "Rhimes of Travel." What makes the matter *worse*, the critique is from the pen of one who, although undeservedly, holds, himself, some position as a poet: — and what makes the matter *worst*, the attack is anonymous, and (while ostensibly commending) most zealously endeavors to damn the young writer "with faint praise." In his whole life, the author of the criticism never published a poem, long or short, which

could compare, either in the higher merits, or in the minor morals of the Muse, with the *worst* of Mr. Taylor's compositions.

Observe the generalizing, disingenuous, patronizing tone: —

"It is the empty charlatan, to whom all things are alike impossible, who attempts everything. He can do one thing as well as another; for he can really do nothing. . . . Mr. Taylor's volume, as we have intimated, is an advance upon his previous publication. We could have wished, indeed, something more of restraint in the rhetoric, *but,*" &c., &c., &c.

The concluding sentence, here, is an excellent example of one of the most ingeniously malignant of critical *ruses* — that of condemning an author, in especial, for what the world, in general, *feel* to be his principal merit. In fact, the "rhetoric" of Mr. Taylor, in the sense intended by the critic, is Mr. Taylor's *distinguishing excellence*. He is, unquestionably, the most terse, glowing, and vigorous of all our poets, young or old — in point, I mean, of *expression*. His sonorous, well-balanced rhythm puts me often in mind of Campbell (in spite of our anonymous friend's *implied* sneer at "mere jingling of rhymes, brilliant and successful for the moment,") and his rhetoric in general is of the highest order: — By "rhetoric" I intend the *mode generally* in which thought is presented. Where shall we find more magnificent passages than these?

First queenly Asia, from the fallen thrones
Of twice three thousand years
Came with the woe a grieving Goddess owns
Who longs for mortal tears.

• The dust of ruin to her mantle clung
And dimmed her crown of gold,
While the majestic sorrows of her tongue
From Tyre to Indus rolled.

Mourn with me, sisters, in my realm of woe
Whose only glory streams
From its lost childhood like the Arctic glow
Which sunless winter dreams.
In the red desert moulders Babylon
And the wild serpent's hiss
Echoes in Petra's palaces of stone
And waste Persepolis.

Then from her seat, amid the palms embowered
That shade the Lion-land,
Swart Africa in dusky aspect towered,
The fetters on her hand.
Backward she saw, from out the drear eclipse,
The mighty Theban years,
And the deep anguish of her mournful lips
Interpreted her tears.

I copy these passages first, because the critic in question has copied them, without the slightest appreciation of their grandeur — for they *are* grand; and secondly, to put the question of “rhetoric” at rest. No artist who reads them will deny that they are the perfection of *skill* in their way. But thirdly, I wish to call attention to the glowing *imagination* evinced in the lines italicized. My very soul revolts at *such* efforts, (as the one I refer to,) to depreciate *such* poems as Mr. Taylor’s. *Is there no honor* — no chivalry left in the land? Are our most deserving writers to be *forever* sneered down, or hooted down, or damned down with faint praise, by a set of men who possess little other ability than that which assures temporary success to *them*, in common with Swaim’s Panaces or Morrison’s Pills? The fact is, some person should write, at once, a Magazine paper exposing — *ruthlessly* exposing, the *dessous de cartes* of our literary affairs. He should show how and why it is that ubiquitous quack in letters can always “succeed,” while *genius*, (which implies self-respect, with a scorn of creeping and crawling,) must inevitably succumb. He should point out the “easy arts” by which any one, base enough to do it, can get himself placed at the very head of American Letters by an article in that magnanimous journal, “The Review.” He should explain, too, how readily the same work can be induced (in the case of Simms,) to vilify *personally*, any one not a Northerner, for a trifling “consideration.” In fact, our criticism needs a thorough regeneration, *and must have it.*

Southern Literary Messenger, June, 1849

I have sometimes amused myself by endeavoring to fancy what would be the fate of any individual gifted, or rather accursed, with an intellect *very* far superior to that of his race. Of course, he would be conscious of his superiority; nor could he (if otherwise constituted as man is) help manifesting his consciousness. Thus he would make himself enemies at all points. And since his opinions and speculations would widely differ from those of *all* mankind — that he would be considered a madman, is evident. How horribly painful such a condition! Hell could invent no greater torture than that of being charged with abnormal weakness on account of being abnormally strong.

In like manner, nothing can be clearer than that a *very* generous spirit — *truly* feeling what all merely profess — must inevitably find itself misconceived in every direction — its motives misinterpreted. Just as extremeness of intelligence would be thought fatuity, so excess of chivalry could not fail of being looked upon as meanness in its last degree — and so on with other virtues. This subject is a painful one indeed. That individuals *have* so soared above the plane of their race, is scarcely to be questioned; but, in looking back through history for traces of their existence, we should pass over all biographies of “the good and the great,” while we search carefully the slight records of wretches who died in prison, in Bedlam, or upon the gallows.

VII *Bibliographical and Textual Notes*



NOTE: An asterisk indicates the source of each poem and tale. When there was only one printing, no asterisk has been used. The Lorimer Graham copy of the *Raven* and *Other Poems* was used as the text of the poems.

TAMERLANE

First printing: *Tamerlane and Other Poems*. Boston, 1827.

Reprinted: *Al Aaraaf, Tamerlane and Minor Poems*. Baltimore, 1829.
Poems. New York, 1831.

**The Raven and Other Poems*. New York, 1845.

With the exception of one line (57), the text of the 1845 edition is identical with that of 1829. There is a version in manuscript which lies between the versions of 1827 and 1829. The text in *Poems* (1831) shows many changes.

The real Timur-Lang, (1333-1405) was the son of Teragai, head of his tribe and was descended from the chief minister of the son of Jenghis Khan. Poe did not follow the career of his hero, but chose him to represent an ambitious conqueror who leaves his love and returns to find his conquests futile. Poe's "Notes" to the 1827 version of *Tamerlane* have a certain interest. They are reprinted here exactly as they appeared, including printer's errors. Lines starred are not included in present text.

1. *I have sent for thee holy friar.**

Of the history of Tamerlane little is known; and with that little, I have taken the full liberty of a poet. — That he was descended from the family of Zinghis Khan is more than probable — but he is vulgarly supposed to have been the son of a shepherd, and to have raised himself to the throne by his own address. He died in the year 1405 in the time of Pope Innocent VII.

How I shall account for giving him "a friar," as a death-bed confessor — I cannot exactly determine. He wanted some one to listen to his tale — and why not a friar? It does not pass the bounds of possibility — quite sufficient for my purpose — and I have at least good authority on my side for such innovations.

2. PAGE 16 *The mists of the Taglay have shed, &c.*

The mountains of Belur Taglay are a branch of the Immaus, in the southern part of Independent Tartary. — They are celebrated for the singular wildness, and beauty of their vallies.

3. *No purer thought **

Dwelt in a seraph's breast than thine.

I must beg the reader's pardon for making Tamerlane, a Tartar of the fourteenth century, speak in the same language as a Boston gentleman of the nineteenth: but of the Tartar mythology we have little information.

4. *Which blazes upon Edis' shrine **

A deity presiding over virtuous love, upon whose imaginary altar, a sacred fire was continually blazing.

5. *————— who hardly will conceive **

That any should become "great," born

Born in their own sphere.

Although Tamerlane speaks this, it is not the less true. It is a matter of the greatest difficulty to make the generality of mankind believe that one, with whom they are upon terms of intimacy, shall be called, in the world, a "great man". The reason is evident. There are few great men. Their actions are consequently viewed by the mass of the

people thro' the medium of distance. — The prominent parts of their character are alone noted; and those properties, which are minute and common to every one, not being observed, seem to have no connection with a great character.

Who ever read the private memorials, correspondence, &c. which have become so common in our time, without wondering that "great men" should act and think "so abominably?"

6. *Her own Alexis who should plight,* &c.*

That Tamerlane acquir'd his renown under a feigned name is not entirely a fiction.

7. PAGE 19 *Look 'round thee now on Samarcand*

I believe it was after the battle of Angoria that Tamerlane made Samarcand his residence. It became for a time the seat of learning and the arts.

8. PAGE 19 *And who her sov'reign? Timur, &c.*

He was called Timur Bek as well as Tamerlane.

9. *The Zinghis' yet re-echoing fame.**

The conquests of Tamerlane far exceeded those of Zinghis Khan. He boasted to have two thirds of the world at his command.

10. PAGE 20 *To the sound of the coming darkness (known
To those whose spirits hark'n.)*

I have often fancied that I could distinctly hear the sound of the darkness, as it steals over the horizon — a foolish fancy perhaps, but not more unintelligible than to see music —

"The mind the music breathing from her face."

11. PAGE 20 *Let life then, as the day-flow'r fall.*

There is a flow'r, (I have never known its botanic name,) vulgarly called the day flower. It blooms beautifully in the day-light, but withers towards evening, and by night its leaves appear totally shrivelled and dead. I have forgotten, however, to mention in the text, that it lives again in the morning. If it will not flourish in Tartary, I must be forgiven for carrying it thither.

SONG

First printing: *Tamerlane* (1827), as "To ——— ———".

Reprinted: *Al Aaraaf* (1829), with same title.

Broadway Journal, 2 (September 20, 1845) 166, as "Song".

**The Raven* (1845), as "Song".

May be based on the early engagement with Elmira Royster.

DREAMS

First printing: *Tamerlane* (1827).

Though this poem was never reprinted by Poe, there is a later manuscript, dated 1828, in the Morgan Library. This text is based on the Morgan manuscript.

It did appear in the *North American* (Baltimore) 1 (October 20, 1827) 184, over the name of Poe's brother, William Henry Poe.

SPIRITS OF THE DEAD

First printing: *Tamerlane* (1827), as "Visit of the Dead".

Reprinted: **Burton's Gentleman's Magazine*, 5 (July, 1839) 51, as ["Spirits of the Dead".

EVENING STAR

First printing: *Tamerlane* (1827).

A DREAM WITHIN A DREAM

First printing: *Tamerlane* (1827), as "Imitation".

Reprinted: *Al Aaraaf* (1829), as "To ——— ——— ———".

**Flag of Our Union*, 4 (March 31, 1849) 2, as "A Dream [within a Dream".

The text here given is entirely different from those of 1827 and 1829, which, in turn, differ from each other. In *Poems* (1831), these verses were added to "Tamerlane".

Poe was constantly concerned with the dream-state. Here he refers to that middle stratum between sleeping and waking. Note the striking figure in the second stanza, similar to Tennyson's later use of the same figure of speech in *Locksley Hall*.

STANZAS

First printing: *Tamerlane* (1827).

These lines had no title in *Tamerlane*, the present title having been given to them by Stedman and Woodberry in their edition of Poe's works, vol. 10, p. 122.

Note the self revelation in the last two lines.

A DREAM

First printing: *Tamerlane* (1827), without a title.

Reprinted: *Al Aaraaf* (1829), without a title.

Broadway Journal, 2 (August 16, 1845) 85, as "A Dream".

**The Raven* (1845) as "A Dream".

In *Tamerlane* and *Al Aaraaf*, the poem was printed without a title and with a first stanza that was dropped in the *Broadway Journal* and *The Raven*.

"THE HAPPIEST DAY, THE HAPPIEST HOUR"

First printing: *Tamerlane* (1827), without a title.

Poe never reprinted this poem but it appeared in the *North American* (Baltimore), 1 (September 15, 1827) 144, over the name of Poe's brother, William Henry Poe.

THE LAKE: TO ———

First printing: *Tamerlane* (1827), as "The Lake".

Reprinted: *Al Aaraaf* (1829) as "The Lake: To ———". This title [was used in all subsequent separate printings.

**Poems* (1831), as part of *Tamerlane*.

The Raven (1845).

Missionary Memorial, N. Y., 1846, pp. 324-325.

SONNET — TO SCIENCE

First printing: *Al Aaraaf* (1829), as prelude to "Al Aaraaf".

Reprinted: *Poems* (1831), as prelude to "Al Aaraaf".

Graham's Lady's and Gentleman's Magazine, 18 (June, [1841] 253-255, as a prefix to "The Island of the Fay".

Saturday Evening Post, 9 (September 11, 1830) 1, as "Sonnet".

Philadelphia Casket, No. 10 (October, 1830) 480; No. 5 [(May, 1831) 240, as "Sonnet".

Southern Literary Messenger, 2 (May, 1836) 366.

Broadway Journal, 2 (August 2, 1845) 54.

**The Raven* (1845).

Like many other writers of the nineteenth century, Poe resented the dogmatism of science.

AL AARAAF

First printing: *Al Aaraaf* (1829).

Reprinted: *Poems* (1831).

**The Raven* (1845).

This poem was revised for *Poems*, but the original text was used in *The Raven*.

According to Poe, Al Aaraaf is a star, discovered by Tycho Brahe, which appeared and disappeared suddenly.

"It is a medium between Heaven and Hell where men suffer no punishment but yet do not attain that tranquil or even happiness which they suppose to be characteristic of heavenly enjoyment." (Poe's letter to Isaac Lea, May 27, 1829)

POE'S NOTES ON "AL AARAAF"

1. PAGE 30 *On the fair Capo Deucato, and sprang*
On Santa Maura — olim Deucadia

2. PAGE 30 *Of her who lov'd a mortal — and so died —*
Sappho

3. PAGE 30 *And gemmy flower, of Trebizond misnam'd —*
This flower is much noticed by Lewenboeck and Tournefort.
The bee, feeding upon its blossom, becomes intoxicated.

4. PAGE 30 *And Clytia pondering between many a sun,*
Clytia — The Chrysanthemum Peruvianum, or, to employ a better-known term — the turnsol which turns continually towards the sun, covers itself, like Peru, the country from which it comes, with dewy clouds which cool and refresh its flowers during the most violent heat of the day. — *B. de St. Pierre*

5. PAGE 30 *And that aspiring flower that sprang on Earth —*
There is cultivated in the king's garden at Paris, a species of serpentine aloes without prickles, whose large and beautiful flower exhales a strong odour of the vanilla, during the time of its expansion, which is very short — It does not bloom till towards the month of July — you then perceive it gradually open its petals — expand them — fade and die. *St. Pierre.*

6. PAGE 30 *And Valisnerian lotus thither flown*
There is found, in the Rhone, a beautiful lily of the Valisnerian kind. Its stem will stretch to the length of three or four feet — thus preserving its head above water in the swellings of the river.

7. PAGE 30 *And thy most lovely purple perfume, Zante!*
The Hyacinth.

8. PAGE 30 *And the Nelumbo bud that floats for ever*
It is a fiction of the Indians, that Cupid was first seen floating in one of these, down the river Ganges — and that he still loves the cradle of his childhood.

9. PAGE 30 *To bear the Goddess' song, in odours, up to Heaven —*
And golden vials full of odours which are the prayers of the saints. — *Rev. St. John.*

10. PAGE 31 *A model of their own —*
The Humanitarians held that God was to be understood as having really a human form — *vide Clarke's Sermons*, Vol. 1, page 26, folio edit.
The drift of Milton's argument, leads him to employ language which would appear, at first sight, to verge upon their doctrine; but it will be

seen immediately, that he guards himself against the charge of having adopted one of the most ignorant errors of the dark ages of the church — *Dr. Sumner's Notes on Milton's Christian Doctrine.*

This opinion, in spite of many testimonies to the contrary, could never have been very general. Andeus, a Syrian of Messopotamia, was condemned for the opinion, as heretical. He lived in the beginning of the 4th century. His disciples were called Anthropomorphites. — *Vide Du Pin.*

Among Milton's minor poems are these lines;

Dicite Sacrorum praesides nemorum Deae, &c.

Quis ille primus cuius ex imagine

Natura solers finxit humanum genus?

Eternus, incorruptus, aequaevus polo

Unusque et universus exemplar Dei. — And afterwards

Non cui profundum Caecitus lumen dedit

Dircaeus augur vidit hunc alto sinu, &c.

11. PAGE 31 *By winged Fantasy,*

Seltsamen Tochter Jovis

Seinem Schosskinde

Der Phantasie. — *Goethe.*

12. PAGE 32 *What tho' in worlds which sightless Cycles run*

Sightless — too small to be seen. — *Legge*

13. PAGE 32 *Apart — like fire-flies in Sicilian night,*

I have often noticed a peculiar movement of the firefly — They will collect in a body and fly off, from a common center into innumerable radii.

14. PAGE 32 *Her way — but left not yet her Therasaeen reign.*

Therasaea, or Therasea, the island mentioned by Seneca, which, in a moment, arose from the sea to the eyes of astonished mariners.

PART II

15. PAGE 32 *Of molten stars their pavement, such as fall*

Some star, which, from the ruin'd roof

Of shak'd Olympos, by mischance, did fall. — *Milton.*

16. PAGE 33 *Friezes from Tadmor and Persepolis —*

Voltaire, in speaking of Persepolis, says, "Je connois bien l'admiration qu' inspirent ces ruines — mais un palais érigé au pied d'une chaîne des rochers stérils, peut il être un chef d'oeuvre des arts." — *Voilà des arguments de M. Voltaire.*

17. PAGE 33 *Of beautiful Gomorrah! O! the wave*

"O! the wave" Ula Deguisi is the Turkish appellation; but, on its own shores, it is called Bahar Loth, or Almotanah. There were undoubtedly more than two cities engulfed in the "dead sea". In the valley of Siddim were five — Adrah, Zeboin, Zoar, Sodom and Gomorrah. Stephen of Byzantium mentions eight, and Strabo thirteen, (engulphed) — but the last is out of all reason.

It is said [Tacitus, Strabo, Josephus, Daniel of St. Saba, Nau, Maundrell, Troilo, D'Arvieux] that, after an excessive drought the vestiges of columns, walls, &c. are seen above the surface. At *any* season, such remains may be discovered by looking down into the transparent lake, and at such distances as would argue the existence of many settlements in the space now usurped by the "Asphaltites".

18. PAGE 33 *That stole upon the ear, in Eyraco,*
Eyraco — Chaldea

19. PAGE 33 *Is not its form — its voice — most palpable and loud?*

I have often thought I could distinctly hear the sound of the darkness as it stole over the horizon.

20. PAGE 34 *Young flowers were whispering in melody*

Fairies use flowers for their charactery. — *Merry Wives of Windsor.*

21. PAGE 34 *The moonbeam away —*

In Scripture is this passage — "The sun shall not harm thee by day, nor the moon by night." It is, perhaps, not generally known that the moon, in Egypt, has the effect of producing blindness to those who sleep with the face exposed to its rays, to which circumstance the passage evidently alludes.

22. PAGE 35 *Like the lone Albatross,*
The Albatross is said to sleep on the wing.

23. PAGE 35 *The murmur that springs*

I met with this idea in an old English Tale, which I am now unable to obtain, and quote from memory: — "The verie essence and, as it were, spring-heade, and origine of all musiche is the verie pleasannte sounde which the trees of the forest do make when they growe."

24. PAGE 36 *Have slept with the bee —*

The wild bee will not sleep in the shade if there be moonlight.

The rhyme in this verse, as in one about 60 lines before, has an ap-

pearance of affectation. It is, however, imitated from Sir W. Scott, or rather from Claud Halero — in whose mouth I admired its effect.

O! were there an island,
Tho' ever so wild
Where a woman might smile, and
No man be beguil'd, &c.

25. PAGE 36 *Apart from Heaven's Eternity — and yet how far from Hell!*

With the Arabians there is a medium between Heaven and Hell, where men suffer no punishment, but yet do not attain that tranquil and even happiness which they suppose to be characteristic of heavenly enjoyment.

Un no rompido sueño —
Un dia puro — alegre — libre
Quiera
Libre de amor — de zelo —
De odio — de esperanzae — de rezelo
Luis Ponce de León

Sorrow is not excluded from "Al Aaraaf" but it is that sorrow which the living love to cherish for the dead, and which, in some minds, resembles the delirium of opium. The passionate excitement of Love and the buoyancy of spirit attendant upon intoxication are its less holy pleasures — the price of which, to those souls who make choice of "Al Aaraaf" as their residence after life, is final death and annihilation.

26. PAGE 37 *Unguided Love hath fallen — 'mid "tears of perfect moan:"*

There be tears of perfect moan
Wept for thee in Helicon. — *Milton*

27. PAGE 37 *Was a proud temple call'd the Parthenon —*
It was entire in 1687 — the most elevated spot in Athens.

28. PAGE 37 *Than ev'n thy glowing bosom beats withal,*
Shadowing more beauty in their airy brows
Than have the white breasts of the Queen of Love. — *Marlowe.*

29. PAGE 38 *Fail'd, as my pennon'd spirit leapt aloft,*
Pennon — for pinion — *Milton*

ROMANCE

First printing: *Al Aaraaf* (1829), as "Preface".

Reprinted: *Poems* (1831) as "Introduction".

Saturday Museum, (March 4, 1843), as "Romance".

Broadway Journal, 2 (August 30, 1845) 119, as "Romance".

**The Raven* (1845), as "Romance".

The version in *Poems* is almost three times as long as the earlier and later versions.

TO ———

First printing: *Al Aaraaf* (1829) as "To ———".

Reprinted: *Broadway Journal*, 2 (September 20, 1845) 164.

**The Raven* (1845).

TO THE RIVER ———

First printing: *Al Aaraaf* (1829).

Reprinted: *Burton's Gentleman's Magazine*, 5 (August, 1839) 99.

Saturday Museum (March 4, 1843).

Broadway Journal, 2 (September 6, 1845) 131.

**The Raven* (1845).

TO ———

First printing: *Al Aaraaf* (1829), as "To M———".

The present text is based on a facsimile (see Woodberry's *Life of Poe*, II, 328), which shows the source of Griswold's text of 1850 and indicates Poe's preference for the shorter version.

FAIRY-LAND

First printing: *Al Aaraaf* (1829).

Reprinted: *Poems* (1831).

Burton's Gentleman's Magazine, 5 (August, 1839) 70.

Broadway Journal, 2 (October 4, 1845) 193-194.

**The Raven* (1845).

The expanded version printed in *Poems* was not used in the *Broadway Journal* and *The Raven*.

TO HELEN

First Printing: *Poems* (1831).

Reprinted: *Southern Literary Messenger*, 2 (March, 1836) 268.

Graham's Lady's and Gentleman's Magazine, 19 (September 1841) 123.

Saturday Museum (March 4, 1843).

Graham's Lady's and Gentleman's Magazine, 26 (February, 1845) 51.

**The Raven* (1845).

Probably written in memory of Mrs. Jane Stith Craig Stanard, a young matron of Richmond, who was kind to Edgar Poe as a boy. The poem celebrates his love of beauty, symbolized by "Helen", the name synony-

mous with the classic ideal of beauty. It may also celebrate his return to classical study. The famous lines;

"To the glory that was Greece,
And the grandeur that was Rome"

are probably the most discriminating distinction, at least in verse form, between the civilizations of Greece and Rome. Among the various meanings suggested for "Nicean barks", the best is probably that the reference is to Nicaea, a city founded by Alexander the Great on the banks of the Jelum or Hydaspes River, where a fleet was built to convey a portion of the army homeward through the Red Sea (the "perfumed sea").

ISRAFEL

First printing: *Poems* (1831).

Reprinted: *Southern Literary Messenger*, 2 (August, 1836) 539.

Graham's Lady's and Gentleman's Magazine, 19 (October, Saturday Museum (March 4, 1843). [1841] 183.

Broadway Journal, 2 (July 26, 1845) 41.

**The Raven* (1845).

New York Tribune (Nov. 26, 1845)

New York Weekly Tribune (Nov. 29, 1845)

The central idea, that of a poet's song being compared to the lute of Israfel, comes from Thomas Moore's "The Light of the Haram". The line quoted from the Koran, although Poe evidently knew it, is not in that book but probably came from Moore's "Fire-Worshippers", where a footnote reads, "The Angel Israfil, who has the most melodious voice of all God's creatures".

THE CITY IN THE SEA

First printing: *Poems* (1831), as "The Doomed City".

Reprinted: *Southern Literary Messenger*, 2 (August, 1836) 552, as "The [City of Sin".

American Review, a Whig Journal, 1 (April, 1845) 393, as ["The City in the Sea — a Prophecy".

Broadway Journal, 2 (August 30, 1845) 123, as "The City in [the Sea".

**The Raven* (1845), as "The City in the Sea".

THE SLEEPER

First printing: *Poems* (1831), as "Irene".

Reprinted: *Southern Literary Messenger*, 2 (May, 1836) 387-388, as ["Irene".

Poets and Poetry of America. Ed. by R. W. Griswold, N. Y., [1842. Title changed to "The Sleeper".

Saturday Museum (March 4, 1843), as "The Sleeper".

Broadway Journal, 1 (May 3, 1845) 278, as "The Sleeper".

**The Raven* (1845) as "The Sleeper".

The text of "The Sleeper" differs considerably from that of "Irene".

LENORE

First printing: *Poems* (1831), as "A Paean".

Reprinted: *Southern Literary Messenger*, 2 (January, 1836) 71, as "A
[Paean].

Pioneer, 1 (February, 1843) 60-61, as "Lenore".

Saturday Museum (March 4, 1843), as "Lenore".

Graham's Lady's and Gentleman's Magazine, 26 (February,
[1845] 53, as "Lenore".

Broadway Journal, 2 (August 16, 1845) 81, as "Lenore".

**The Raven* (1845) as "Lenore".

Poets and Poetry of America (1849), as "Lenore".

Richmond Whig (September 14, 1849), as "Lenore".

"Lenore" is a completely revised version of "A Paean".

THE VALLEY OF UNREST

First printing: *Poems* (1831), as "The Valley Nis".

Reprinted: *Southern Literary Messenger*, 2 (February, 1836) 154, as
["The Valley Nis"].

American Review, 1 (April, 1845) 392, as "The Valley of
[Unrest].

• *Broadway Journal*, 2 (September 6, 1845) 135, as "The Val-
[ley of Unrest].

**The Raven* (1845), as "The Valley of Unrest".

"The Valley Nis" meant "The Valley of Sin".

THE COLISEUM

First printing: *Baltimore Saturday Visiter*, n.s. 3 (October 26, 1833) 1,
[as "The Coliseum".

Reprinted: *Southern Literary Messenger*, 1 (August, 1835) 706, as "The
[Coliseum. A Prize Poem".

Saturday Evening Post, 21 (June 12, 1841) 1, as "The Coli-
[seum. A Prize Poem".

Poets and Poetry of America (1847) as "Coliseum".

Saturday Museum (March 4, 1843) as "The Coliseum".

Broadway Journal, 2 (July 12, 1845) 14, as "The Coliseum".

**The Raven* (1845) as "The Coliseum".

TO ONE IN PARADISE

First printing: *Godey's Lady's Book*, 8 (January, 1834) 40-43, as part
[of the tale "The Visionary".

- Reprinted: *Southern Literary Messenger*, 1 (July, 1835) 637-640, as
[part of "The Visionary".
Tales of the Grotesque and Arabesque (1840), vol. 2, as
[part of "The Visionary".
Burton's Gentleman's Magazine, 5 (July, 1839) 49, as "To
[Ianthé in Heaven".
Saturday Museum (March 4, 1843), as "To One in Para-
[dise".
Broadway Journal, 1 (May 10, 1845) 295, as "To One in
[Paradise".
Broadway Journal, 1 (June 10, 1845) 357, as part of "The
[Assignation", the final title of "The Visionary".
**The Raven* (1845) as "To One in Paradise".

HYMN

- First printing: *Southern Literary Messenger*, 1 (April, 1835) 448-450, as
[part of "Morella — A Tale".
Reprinted: *Burton's Gentleman's Magazine*, 5 (November, 1839) 264-
[266, as part of "Morella — A Tale".
Tales of the Grotesque and Arabesque (1840), vol. 1, as part
[of "Morella — A Tale".
Broadway Journal, 2 (August 16, 1845) 88, as "Catholic
[Hymn".
**The Raven* (1845) as "Catholic Hymn".

In the Lorimer Graham copy of *The Raven*, Poe crossed out the word
"Catholic".

TO F-

- First printing: *Southern Literary Messenger*, 1 (July, 1835) 636, as "To
[Mary".
Reprinted: *Graham's Lady's and Gentleman's Magazine*, 20 (March,
[1842) 137, as "To One Departed".
Saturday Museum (March 4, 1843) as "To One Departed".
Broadway Journal, 1 (April 26, 1845) 260, as "To F——".
**The Raven* (1845) as "To F——".

Transferred to Mrs. Frances Sargent Osgood from "Mary" who may
have been Mary White, daughter of the proprietor of the *Southern Lit-
erary Messenger*. Since Poe constantly changed the names of the women
to whom he dedicated his poems (as many other young poets have
done), it is not very important to decide who was the original. Mrs.
Osgood was a good friend of both Poe and Virginia.

TO F——s S. O——d

- First printing: *Southern Literary Messenger*, 1 (September, 1835) 748,
[as "Lines Written in an Album".

Reprinted: *Burton's Gentleman's Magazine*, 5 (August, 1839) 75, as
 [“To _____”].
Broadway Journal, 2 (September 13, 1845) 48, as “To
 [F_____”].

**The Raven* (1845), as “To F——s S. O——d”.

To Mrs. Osgood, who was herself a writer of verse and prose stories, with some degree of merit.

SCENES FROM “POLITIAN” AN UNPUBLISHED DRAMA

First printing: *Southern Literary Messenger*, 2 (December, 1835–January, 1836) 13–16, 106–108, as “Scenes from an Unpublished Drama”.

Reprinted: Poe used parts of the work in his review of Anna Cora Mowatt's *Fashion*: *Broadway Journal*, 1 (March 29, 1845) 203–205.

**The Raven* (1845), as “Scenes from ‘Politian’ an Unpublished Drama”.

The play, as left by Poe in manuscript, has been edited, with notes, by Dr. Thomas Ollive Mabbott: *Politian, an Unfinished Tragedy, by Edgar A. Poe, edited from the Original Sources, including the Autograph Ms. in the Pierpont Morgan Library*. Richmond, 1923.

“Politian” was based on a tragedy which took place in Frankfort, Kentucky, in 1825. Solomon P. Sharp was killed by Jereboam Beauchamp, whose wife, Anne Cooke, had been seduced by Sharp a few years before the marriage. Poe placed the tragedy in Rome in the seventeenth century, following the literary fashion of that time in choosing a romantic setting.

The “Kentucky Tragedy”, as it was called, was treated in drama by T. H. Chivers in *Conrad and Eudora* (1834); by Charlotte Barnes in *Octavia Bragaldi*, produced successfully in New York (1837); and by John Savage in *Sybil* (1858). William Gilmore Simms based his novel of *Beauchampe* (1842) on the same story.

BRIDAL BALLAD

First printing: *Southern Literary Messenger*, 3 (January, 1837) 5, as
 [“Ballad”].

Reprinted: *Saturday Evening Post*, 31 (July 3, 1841) 1, as “Ballad”.
Saturday Museum (March 4, 1843) as “Song of the Newly
 [Wedded”].

Broadway Journal, 2 (August 2, 1845) 58, as “Bridal Ballad”.

**The Raven* (1845) as “Bridal Ballad”.

SONNET — TO ZANTE

First printing: *Southern Literary Messenger*, 3 (January, 1837) 32.

Reprinted: *Saturday Museum* (March 4, 1843).

Broadway Journal, 2 (July 19, 1845) 21.

**The Raven* (1845).

THE HAUNTED PALACE

First printing: *American Museum of Science, Literature and the Arts*, 2 [(April, 1839) 320.

Reprinted: *Burton's Gentleman's Magazine*, 5 (September, 1839) 145–[152, as part of "The Fall of the House of Usher".

Tales of the Grotesque and Arabesque (1840), vol. 1, and

[*Tales* (1845), as part of "The Fall of the House of Usher".

Prose Writers of America: Edited by R. W. Griswold. Phila.,

[1847. As part of "The Fall of the House of Usher".

Poets and Poetry of America (1842) as "The Haunted [Palace".

Saturday's Museum (March 4, 1843) as "The Haunted [Palace".

Graham's Lady's and Gentleman's Magazine, 26 (February, 1845) 52–53, as "The Haunted Palace".

Broadway Journal, 1 (May 24, 1845) (In Part).

**The Raven* (1845) as "The Haunted Palace".

Poe's allegorical picture of the decline of a human soul. He seems to have coined the word "Porphyrogene" — from Porphyrogenitus," born in the purple, therefore more truly royal than a ruler who had been born when his father was not on the throne.

SONNET — SILENCE

First printing: *Saturday Courier*, 9 (January 4, 1840) 1, as "Silence — A [Sonnet".

Reprinted: *Burton's Gentleman's Magazine*, 6 (April, 1840) 166, as ["Silence — A Sonnet".

Saturday Museum, (March 4, 1843) as "Sonnet — Silence".

Broadway Journal, 2 (July 26, 1845) 45, as "Sonnet — [Silence".

**The Raven* (1845), as "Sonnet — Silence".

THE CONQUEROR WORM

First printing: *Graham's Lady's and Gentleman's Magazine*, 22 (January, 1843) 32.

Reprinted: *Saturday Museum* (March 4, 1843).

Broadway Journal, 1 (May 24, 1845) 331.

New World (February 15, 1845), as part of the tale "Ligeia".

Broadway Journal, 2 (September 27, 1845) 171, as part of the

**The Raven* (1845). [tale "Ligeia".

Poets and Poetry of America (1847).

DREAM-LAND

First printing: *Graham's Lady's and Gentleman's Magazine*, 24 (June, [1844]) 256.

Reprinted: *Broadway Journal*, 1 (June 28, 1845) 407.

**The Raven* (1845).

Richmond Examiner (October 2, 1849).

THE RAVEN

First printing: *American Review*, 1 (February, 1845) 143-145; New York [Evening Mirror (January 29, 1845)].

Reprinted: *New York Tribune* (February 4, 1845).

Broadway Journal, 1 (February 8, 1845) 90.

Southern Literary Messenger, 11 (March, 1845) 186-188.

London Critic (June 14, 1845).

Literary Emporium, 2 (December, 1845) 376.

**The Raven* (1845).

Saturday Courier, 16 (July 25, 1846) [1].

Poets and Poetry of America (1847).

Richmond Examiner (September 25, 1849).

See "Introduction" for comment.

EULALIE — A SONG

First printing: *American Review*, 2 (July, 1845) 79.

Reprinted: *Broadway Journal*, 2 (August 9, 1845) 65.

**The Raven* (1845).

The poem was written early in 1843 and sent to Lowell's Magazine, *The Pioneer*, but the journal expired before it could be published. It is a celebration of married love; a tribute to Virginia.

A VALENTINE

First printing: *New York Evening Mirror* (February 21, 1846), as "To [Her Whose Name is Written Below]".

Reprinted: *Sartain's Union Magazine of Literature and Art*, 4 (March, [1849]) 173, as "A Valentine. To — — —".

**Flag of Our Union*, 4 (March 3, 1849) 2, as "A Valentine".

Addressed to Frances Osgood and read at the home of Miss Anne Lynch in New York, February 14, 1846.

TO M. L. S——

First printing: *Home Journal*, No. 11 (March 13, 1847) 4.

To Mrs. Marie Louise Shew, a friend of Poe and Virginia, who helped them both in the dark days of Virginia's last illness.

ULALUME — A BALLAD

First printing: *American Review*, 6 (December, 1847) 599, as "To
[— — — — — Ulalume: A Ballad".

Reprinted: *Home Journal*, No. 1 (January 1, 1848) 4, as "Ulalume — A
[Ballad".

Saturday Courier, 17 (January 22, 1848) [4], as "Ulalume —
[a Ballad".

Providence Journal (November 22, 1848) as "Ulalume — a
[Ballad".

Literary World, 4 (March 3, 1849) 202 as "Ulalume — A
Poets and Poetry of America (1849). [Ballad".

*Ms. in Morgan Library.

"Ulalume" represents the conflict in the poet's soul between his passionate love for someone who is symbolized by Astarté or Venus, the goddess of fertility, and his spiritual passion, probably for Virginia, symbolized by Psyche. According to Mrs. Whitman, the poem was written after Virginia's death.

AN ENIGMA

First printing: *Union Magazine of Literature and Art*, 2 (March 1848),
[as "Sonnet".

This poem was not reprinted in Poe's lifetime, the present title having been adopted by Griswold in 1850.

It was written for Mrs. Estelle Anna Lewis, whose pen name, Sarah Anna Lewis, is to be found in the verses. She was a poetess whose attentions were somewhat annoying to Poe.

TO — — — —

First printing: *The Columbian Lady's and Gentleman's Magazine*, 8
[(March, 1848) 138.

To Mrs. Shew. See To M. L. S — (above).

TO HELEN

First printing: *Union Magazine of Literature and Art*, 3 (November,
[1848) 200, as "To — — — —".

The present title was given to the poem by Griswold in 1850. See Introduction.

ELDORADO

First printing: *Flag of Our Union*, 4 (April 21, 1849) 2.

FOR ANNIE

First printing: *Flag of Our Union*, 4 (April 28, 1849) 2.

A revised version appeared, on the same date, in the *Home Journal*, No. 18 (April 28, 1849) 2.

See Introduction.

SONNET — TO MY MOTHER

First printing: *Flag of Our Union*, 4 (July 7, 1849) 2, as "Sonnet — To
[My Mother".

Reprinted: *Leaflets of Memory* . . . for 1850, Phila. [1849], p. 48, as
["Sonnet — To My Mother".

Poe's sincere tribute to Mrs. Clemm, his aunt and mother-in-law, and through her to his wife.

ANNABEL LEE

First printing: *New York Tribune* (October 9, 1849).

Reprinted: **Southern Literary Messenger* (November, 1849)

Sartain's Union Magazine of Literature and Art, 6 (Janu-
[ary, 1850) 99-100, as "Annabel Lee: A Ballad".

Written in memory of Virginia.

THE BELLS

First printing: *Sartain's Union Magazine of Literature and Art*, 5 (No-
[vember, 1849) 304.

The original version of the poem, seventeen lines — the accepted text has one hundred twelve lines — was published in *Sartain's Union Magazine*, 5 (December, 1849) 386, as "The Bells — A Song".

Of the poems not printed by Poe in any collected edition, the only two worth preserving follow: "Elizabeth" exists in Poe's autograph in the Collection of Mr. Bradley Martin. "Serenade" was first discovered by Professor John C. French. See his article "Poe and the Saturday Visiter", *Modern Language Notes*, 33 (May, 1918) 258-267.

ELIZABETH

This poem was written by Poe in an album belonging to his cousin, Elizabeth Rebecca Herring.

SERENADE

First printing: *Baltimore Saturday Visiter*, n.s. 3 (April 20, 1833) 1.

METZENGERSTEIN

First printing: *Saturday Courier*, 2 (January 14, 1832) 1, as "Metzenger-
[stein"

Reprinted: *Southern Literary Messenger*, 2 (January, 1836) 97-100, as
["Metzengerstein, a Tale in Imitation of the German"

**Tales of the Grotesque and Arabesque* (1840); Vol. 2, pp.
[151-165, as "Metzengerstein".

THE DUC DE L'OMELETTE

First printing: *Saturday Courier*, 2 (March 3, 1832) 1, as "The Duke de
[L'Omelette".

- Reprinted: *Southern Literary Messenger*, 2 (February, 1836) 150-151,
[as "The Duc de L'Omelette"]
Tales of the Grotesque and Arabesque (1840); Vol. 1, pp.
[105-110, as "The Duc de L'Omelette"].
**Broadway Journal*, 2 (October 11, 1845) 206-208, as "The
[Duc de L'Omelette". [Signed: Littleton Barry].

A TALE OF JERUSALEM

- First printing: *Saturday Courier*, 2 (June 9, 1832) 1.
Reprinted: *Southern Literary Messenger*, 2 (April, 1836) 313-314.
Tales of the Grotesque and Arabesque (1840); Vol. 1, pp.
[97-103].
**Broadway Journal*, 2 (September 20, 1845) 166-167.

LOSS OF BREATH. A TALE NEITHER IN NOR OUT OF BLACKWOOD

- First printing: *Saturday Courier*, 2 (November 10, 1832) 1, as "A De-
[cided Loss".
Reprinted: *Southern Literary Messenger*, 1 (September, 1835) 735-740,
[as "Loss of Breath. A Tale à la Blackwood".
Tales of the Grotesque and Arabesque (1840); Vol. 2, pp.
[123-149, as "Loss of Breath. A Tale à la Blackwood".
**Broadway Journal*, 2 (January 3, 1846) 397-401, as "Loss of
Breath. A Tale Neither In nor Out of Blackwood". [Signed:
[Littleton Barry].

BON-BON

- First printing: *Saturday Courier*, 2 (December 1, 1832) 1, as "The Bar-
[gain Lost".
Reprinted: *Southern Literary Messenger*, 1 (August, 1835) 693-698, as
["Bon-Bon".
Tales of the Grotesque and Arabesque (1840); Vol. 1, pp.
[127-151, as "Bon-Bon".
**Broadway Journal*, 1 (April 19, 1845) 243-247, as "Bon-
[Bon".
Spirit of the Times, 15 (July 22, 23, 1845) 1, 1, as "Bon-Bon".

MS. FOUND IN A BOTTLE

- First printing: *Baltimore Saturday Visiter*, 3 (October 19, 1833) 1.
Reprinted: *The People's Advocate* (Newburyport, Mass.) (October 26,
[1833]).
The Gift: A Christmas and New Year's Present for 1836.
[Phila. [1835] pp. 67-87.

Southern Literary Messenger, 2 (December, 1835) 33-37.
Tales of the Grotesque and Arabesque (1840); Vol. 1, pp.
 [111-126.]

**Broadway Journal*, 2 (October 11, 1845) 203-206.

THE ASSIGNATION

First printing: *Godey's Lady's Book*, 8 (January, 1834) 40-43, as "The
 [Visionary".

Reprinted: *Southern Literary Messenger*, 1 (July, 1835) 637-640, as
 ["The Visionary".

Tales of the Grotesque and Arabesque (1840); Vol. 2, pp.
 [193-211, as "The Visionary".

**Broadway Journal*, 1 (June 7, 1845) 357-360, as "The As-
 [signation".

BERENICE

First printing: *Southern Literary Messenger*, 1 (March, 1835) 333-336.

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 2, pp.

**Broadway Journal*, 1 (April 5, 1845) 217-219. [167-181.

MORELLA

First printing: *Southern Literary Messenger*, 1 (April, 1835) 448-450,
 [as "Morella — A Tale".

Reprinted: *Burton's Gentleman's Magazine*, 5 (November, 1839) 264-
 [266, as "Morella — A Tale".

Tales of the Grotesque and Arabesque (1840); Vol. 1, pp.
 [9-18, as "Morella — A Tale".

**Broadway Journal*, 1 (June 21, 1845) 388-389, as "Morella".

LIONIZING

First printing: *Southern Literary Messenger*, 1 (May, 1835) 515-516, as
 ["Lionizing".

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 1, pp.
 [19-25, as "Lionizing".

Broadway Journal, 1 (March 15, 1845) 164-166, as "Some
 [Passages from the Life of a Lion".

**Tales* (1845); pp. 58-63, as "Lionizing".

HANS PHAALL

First printing: *Southern Literary Messenger*, 1 (June, 1835) 565-580, as
 ["Hans Phaall — A Tale".

Reprinted: *New York Transcript*, (September 2-5, 1835), as "Lunar Discoveries, Extraordinary Aerial Voyage by Baron Hans Phaall".

**Tales of the Grotesque and Arabesque* (1840); Vol. 2, pp. [25-92, 223-228, as "Hans Phaall".

KING PEST: A TALE CONTAINING AN ALLEGORY

First printing: *Southern Literary Messenger*, 1 (September, 1835) 757-761, as "King Pest the First. A Tale Containing an Allegory".

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 1, pp. [193-212, as "King Pest: A Tale Containing an Allegory".

**Broadway Journal*, 2 (October 18, 1845) 219-223, as "King Pest: A Tale Containing an Allegory". [Signed: Littleton Barry].

SHADOW — A PARABLE

First printing: *Southern Literary Messenger*, 1 (September, 1835) 762-763, as "Shadow. A Fable".

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 1, pp. [153-156, as "Shadow. A Fable".

**Broadway Journal*, 1 (May 31, 1845) 341-342, as "Shadow [— a Parable".

Some of the observations concerning the pestilence may be due to Poe's own experience with a cholera epidemic in Baltimore in 1831.

FOUR BEASTS IN ONE — THE HOMO-CAMELEOPARD

First printing: *Southern Literary Messenger*, 2 (March, 1836) 235-238, [as "Epimanes".

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 2, pp. [5-17, as "Epimanes".

**Broadway Journal*, 2 (December 6, 1845) 333-335, as "Four [Beasts in One — the Homo-Cameleopard".

MYSTIFICATION

First printing: *American Monthly Magazine*, n.s. 3 (June, 1837) 562-571, as "Von Jung, the Mystic".

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 2, pp. [105-122, as "Von Jung, the Mystic".

**Broadway Journal*, 2 (December 27, 1845) 382-384, as "Mystification". [Signed: Littleton Barry].

SILENCE — A FABLE

First printing: *The Baltimore Book, a Christmas and New Year's Present*, Baltimore, 1837, pp. 79-85, as "Siope — A Fable".

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 2, pp. 19-24, as "Siope — a Fable".

**Broadway Journal*, 2 (September 6, 1845) 135-136, as "Silence — A Fable".

LIGEIA

First printing: *American Museum of Science, Literature and the Arts*, 1 (September, 1838) 25-37.

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 1, pp. New World (February 15, 1845) [171-192.

**Broadway Journal*, 2 (September 27, 1845) 171-176.

In some respects the finest of Poe's stories. The triumph of the will to live, which brings Ligeia back to take possession of the body of her rival, is developed through a supernatural atmosphere which permits such a transfer.

HOW TO WRITE A BLACKWOOD ARTICLE

First printing: *American Museum of Science, Literature and the Arts*, 1 [(November, 1838) 301-310, as "Psyche Zenobia".

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 1, pp. [213-227, as "Signora Zenobia".

**Broadway Journal*, 2 (July 12, 1845) 1-4, as "How to Write [a Blackwood Article".

A PREDICAMENT

First printing: *American Museum of Science, Literature and the Arts*, 1 [(November, 1838) 310-317, as "The Scythe of Time".

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 1, pp. [229-243, as "The Scythe of Time".

**Broadway Journal*, 2 (July 12, 1845) 4-7, as "A Predicament".

THE DEVIL IN THE BELFRY

First printing: *Saturday Chronicle and Mirror of the Times*, 4 (May 18, [1839) 1.

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 1, pp. [157-169.

**Broadway Journal*, 2 (November 8, 1845) 271-273.

THE MAN THAT WAS USED UP. A TALE OF THE LATE BUGABOO AND KICKAPOO CAMPAIGN

First printing: *Burton's Gentleman's Magazine*, 5 (August, 1839) 66-70.

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 1, pp. New Mirror, 1 (September 9, 1843) 362-365. [59-74.

The Prose Romances of Edgar A. Poe (1843).

**Broadway Journal*, 2 (August 9, 1845) 68-71.

THE FALL OF THE HOUSE OF USHER

First printing: *Burton's Gentleman's Magazine*, 5 (September, 1839)
[145-152.]

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 1, pp.
Bentley's Miscellany (August, 1840) [75-103.]

**Tales* (1845); pp. 64-82.

Prose Writers of America. Ed. by R. W. Griswold. Phila.
[1847, pp. 524-530.]

Poe's own fear of mental decay, which came upon him at times, due to his family history, is probably reflected here.

WILLIAM WILSON

First printing: *The Gift: A Christmas and New Year's Present for 1840*,
[Phila., 1839, pp. 229-253, as "William Wilson, a Tale".]

Reprinted: *Burton's Gentleman's Magazine*, 5 (October, 1839) 205-212,
[as "William Wilson. A Tale".]

Tales of the Grotesque and Arabesque (1840); Vol. 1, pp.
[27-57, as "William Wilson. A Tale".]

**Broadway Journal*, 2 (August 30, 1845) 113-119, as "Wil-
[liam Wilson".]

Spirit of the Times, 15 (September 5, 6, 8, 1845) 204, 205,
[206, as "William Wilson".]

The second William Wilson is the personification of the conscience of the first. The continued effort of William Wilson to separate his own identity from his moral life brings on the tragedy. The description of the school follows closely that of the real Manor House School which Poe attended in England. It was located in Stoke Newington, at that time a suburb, but now incorporated in the City of London. Poe included some details from a house across the way, which has led to a confusion in most of the biographies, in which a picture of the wrong house is given.

THE CONVERSATION OF EIROS AND CHARMION

First printing: *Burton's Gentleman's Magazine*, 5 (December, 1839)
[321-323.]

Reprinted: *Tales of the Grotesque and Arabesque* (1840); Vol. 2, pp.
[213-221.]

Saturday Museum, 1 (April 1, 1843) 1, as "The Destruction
**Tales* (1845); 110-115. [of the World".]

Poe had seen a rain of meteors in Baltimore in 1833.

WHY THE LITTLE FRENCHMAN WEARS HIS
HAND IN A SLING

First printing: *Tales of the Grotesque and Arabesque* (1840); Vol. 2, pp.
[183-191.]

Reprinted: **Broadway Journal*, 2 (September 6, 1845) 129-131. [Signed: [Littleton Barry].

THE BUSINESS MAN

First printing: *Burton's Gentleman's Magazine*, 6 (February, 1840) 87-
[99, as "Peter Pendulum, the Business Man".

Reprinted: **Broadway Journal*, 2 (August 2, 1845) 49-52, as "The Business Man".

THE MAN OF THE CROWD

First printing: *Burton's Gentleman's Magazine*, 7 (December, 1840)

Reprinted: **Tales* (1845); pp. 219-228. [267-270.]

THE MURDERS IN THE RUE MORGUE

First printing: *Graham's Lady's and Gentleman's Magazine*, 18 (April, 1841) 166-179

Reprinted: *The Prose Romances of Edgar A. Poe* (1843).

**Tales* (1845); pp. 116-150.

While this is not the first story of detection, it is quite different from those preceding it or from the work of Poe's followers. These are usually stories of situation. Poe created in C. Auguste Dupin a character who solves his problems by analysis. He proceeds to find the *unusual* elements in the testimony of the witnesses to the murder and eliminates any human being as a suspect. The name "Dupin", Poe took from the heroine of a story in *Burton's Gentleman's Magazine*, dealing with the life of Vidocq, the French Minister of Police.

A DESCENT INTO THE MAELSTRÖM

First printing: *Graham's Lady's and Gentleman's Magazine*, 18 (May, 1841) 235-241

Reprinted: **Tales* (1845); pp. 83-99.

Boston Museum, 1 (May 26, 1849) 399.

THE ISLAND OF THE FAY

First printing: *Graham's Lady's and Gentleman's Magazine*, 18 (June, 1841) 253-255.

Reprinted: **Broadway Journal*, 2 (October 4, 1845) 188-190.

THE COLLOQUY OF MONOS AND UNA

First printing: *Graham's Lady's and Gentleman's Magazine*, 19 (August, 1841) 52-55.

Reprinted: **Tales* (1845); pp. 100-109.

NEVER BET THE DEVIL YOUR HEAD. A TALE WITH A MORAL

First printing: *Graham's Lady's and Gentleman's Magazine*, 19 (September, 1841) 124-127, as "Never Bet Your Head. A Moral Tale".

Reprinted: *Jonathan's Miscellany*, 1 (September 7, 1841) 67, as "Never
[Bet Your Head. A Moral Tale".

**Broadway Journal*, 2 (August 16, 1845) 85-88, as "Never Bet
[the Devil Your Head. A Tale with a Moral".

ELEONORA

First printing: *The Gift: A Christmas and New Year's Present for 1842*,
[Phila., 1841, pp. 154-162.

Reprinted: *Boston Notion*, 2 (September 4, 1841) 1.
Roberts' Semi-Monthly Magazine for Town and Country, 2
[(September 15, 1841) 701-703.

New York Weekly Tribune, 1 (September 18, 1841).

New York Daily Tribune (September 20, 1841).

Literary Souvenir, 4-5 (November 13, 1841; July 9, 1842)
[147-148, 214-215.

**Broadway Journal*, 1 (May 24, 1845) 322-324.

While "Lygeia" is more powerful, "Eleonora" is the most exquisite of
Poe's prose treatments of the theme of the loss of a beautiful woman.
His relations with Virginia are obviously the basis of the story.

THREE SUNDAYS IN A WEEK

First printing: *Saturday Evening Post*, 22 (November 27, 1841) 1, as "A
[Succession of Sundays".

Reprinted: **Broadway Journal*, 1 (May 10, 1845) 293-295, as "Three
[Sundays in a Week".

Spirit of the Times, 15 (May 14, 1845) 1-2, as "Three
[Sundays in a Week".

Star of Bethlehem, 5 (June 7, 1845) 20, as "Three Sundays
[in a Week".

THE OVAL PORTRAIT

First printing: *Graham's Lady's and Gentleman's Magazine*, 20 (April,
[1842) 200-201, as "Life in Death".

Reprinted: **Broadway Journal*, 1 (April 26, 1845) 264-265, as "The
[Oval Portrait".

THE MASQUE OF THE RED DEATH

First printing: *Graham's Lady's and Gentleman's Magazine*, 20 (May,
1842) 257-259, as "The Mask of the Red Death. A
Fantasy".

Reprinted: *Literary Souvenir*, 5 (June, 1842) 172-173, as "The Mask
[of the Red Death. A Fantasy".

**Broadway Journal*, 2 (July 19, 1845) 17-19, as "The Masque
[of the Red Death".

THE LANDSCAPE GARDEN

First printing: *Ladies' Companion*, 17 (October, 1842) 324-327.

Reprinted: **Broadway Journal*, 2 (September 20, 1845) 161-164.

THE MYSTERY OF MARIE ROGÊT

First printing: *Ladies' Companion*, 18 (November-December, 1842; [February, 1843] 15-20, 93-99, 162-167.

Reprinted: **Tales* (1845); pp. 151-199.

Based on the murder of Mary Cecilia Rogers, a clerk in the tobacconist's store of John Anderson, in Liberty Street, New York City in August, 1841. Poe laid the scene in Paris to give Dupin more freedom in establishing the fact that the murder was the work of one man, not of a gang.

THE PIT AND THE PENDULUM

First printing: *The Gift: A Christmas and New Year's Present for 1843*, [Phila., 1842, pp. 133-151.

Reprinted: **Broadway Journal*, 1 (May 10 [17] 1845) 307-311.

THE TELL-TALE HEART

First printing: *Pioneer*, 1 (January, 1843) 29-31.

Reprinted: **Broadway Journal*, 2 (August 23, 1845) 97-99.

Spirit of the Times, 15 (August 27, 1845).

THE GOLD BUG

First printing: *Dollar Newspaper*, 1 (June 21, 1843) 1. [First half of [story].

Dollar Newspaper, 1 (June 28, 1843) 1-4. [Complete].

Reprinted: *Saturday Courier*, 13 (June 24, July 1-8, 1843) 1, 1, 1.

Dollar Newspaper, 1 (July 12, 1843) 1-2. [Broadside Supplement].

**Tales* (1845); 2-36.

Boston Museum, 1 (July 22, 1848) 46-47.

Poe sold this story to Graham for \$52.00. Hearing that a prize of \$100.00 for a short story had been offered by the *Dollar Newspaper* of Philadelphia, he secured its exchange from Graham for some critical reviews and won the prize. It was dramatized by Silas A. Steele and produced at the Walnut Street Theatre, Philadelphia, on August 8. Legrand, who solves the cipher, is a real character. His interest in shells comes from Poe's own knowledge gained while he was in the United States Army, stationed on Sullivan's Island. Poe made up his "Gold Bug" out of the physical characteristics of two different beetles.

In *Alexander's Weekly Messenger*, December 18, 1839, Poe offered to solve any cryptogram sent in to the journal. Poe received one hun-

dred cryptograms in consequence, all of which he solved, except one, which he proved was impossible of solution.

THE BLACK CAT

First printing: *United States Saturday Post* [Saturday Evening Post] 23
 Reprinted: **Tales* (1845); 37-46. [(August 19, 1843) 1.
Pictorial National Library, 1 (November, 1848) 255-259.

DIDDLEING CONSIDERED AS ONE OF THE EXACT SCIENCES

First printing: *Saturday Courier*, 13 (October 14, 1843) 1, as "Raising the Wind; or, Diddleing Considered as One of the Exact Sciences".
 Reprinted: *Lloyd's Entertaining Journal*, 2 (January 14, 1845) 721-723, [as "Diddleing Considered as One of the Exact Sciences".
 **Broadway Journal*, 2 (September 13, 1845) 145-148, as "Diddleing Considered As One of the Exact Sciences".

MORNING ON THE WISSAHICCON

First printing: *The Opal: A Pure Gift for the Holy Days*, N. Y., 1844. This piece was later named "The Elk". [pp. 249-256.

Poe's fondness for natural beauty is reflected in this description of the Wissahickon, one of the loveliest of streams. He really did see an elk, which belonged in the Sanatorium known as "Spring Bank" where a number of pets were kept to amuse the patients. The "villa" still exists.

THE SPECTACLES

First printing: *Dollar Newspaper*, 2 (March 27, 1844) 1-2.
 Reprinted: **Broadway Journal*, 2 (November 22, 1845) 299-307.

A TALE OF THE RAGGED MOUNTAINS

First printing: *Godey's Lady's Book*, 28 (April, 1844) 177-181.
 Reprinted: *Columbia Spy* (April 27, 1844).
 **Broadway Journal*, 2 (November 29, 1845) 315-318.

THE BALLOON HOAX

First printing: *New York Sun* (April 13, 1844) [A broadside printed on [one side only]
 This fictitious account created such excitement that the *New York Sun* office was surrounded by a great crowd and copies of the paper sold for fifty cents apiece.

THE PREMATURE BURIAL

First printing: *Dollar Newspaper*, 2 (July 31, 1844) 1.

Reprinted: *The Rover* (August 17, 1844).

**Broadway Journal*, 1 (June 14, 1845) 369-373.

MESMERIC REVELATION

First printing: *Columbian Lady's and Gentleman's Magazine*, 2 (August, 1844) 67-70.

Reprinted: *New World*, 9 (August 3, 1844) 132-134.

Saturday Museum, 2 (August 31, 1844) 1.

**Tales* (1845); pp. 47-57.

Universalist Watchman, 17 (August 30, September 6, 1845)

Star of Bethlehem, 5 (October 4, 1845) 88. [56, 64.

Popular Record of Modern Science, No. 35 (November 29, 1845) 126-129, as "The Last Conversation of a Somnambule".

THE OBLONG BOX

First printing: *Godey's Lady's Book*, 29 (September, 1844) 132-136.

Reprinted: **Broadway Journal*, 2 (December 13, 1845) 349-352.

THE ANGEL OF THE ODD — AN EXTRAVAGANZA

First printing: *Columbian Lady's and Gentleman's Magazine*, 2 (October, 1844) 158-161.

"THOU ART THE MAN"

First printing: *Godey's Lady's Book*, 29 (November, 1844) 219-224.

THE LITERARY LIFE OF THINGUM BOB, ESQ., LATE
EDITOR OF THE "GOOSETHERUMFOODLE"

First printing: *Southern Literary Messenger*, 10 (December, 1844) 719-

Reprinted: **Broadway Journal*, 2 (July 26, 1845) 33-39. [727.

The references to editors are, of course, burlesque. But the insertion of "Lewis G[aylord] Clarke", in the revised version of the story, is a reflection of Poe's fight with the New York *Knickerbocker Magazine*, of which Clark was editor. This was the organ of one of the most powerful cliques in New York City.

THE PURLOINED LETTER

First printing: *The Gift: A Christmas, New Year's and Birthday Present*. [MDCCCXLV, N. Y., 1845, pp. 41-46.

Reprinted: *Chambers Edinburgh Journal*, No. 48 n.s. (November 30, [1844] 343-347. [Abridged].

**Tales* (1845); pp. 200-218.

The influence of this story has been almost universal. The principle of Dupin that the best way to hide an object is to place it in the most conspicuous place has been the basis for many detective stories and has recently been alluded to in a radio version of a story of "Sherlock Holmes", who is of course based on Dupin.

THE THOUSAND-AND-SECOND TALE OF SCHEHERAZADE

First printing: *Godey's Lady's Book*, 30 (February, 1845) 61-67.

Reprinted: **Broadway Journal*, 2 (October 25, 1845) 235-240.

SOME WORDS WITH A MUMMY

First printing: *American Review*, 1 (April, 1845) 363-370.

Reprinted: **Broadway Journal*, 2 (November 1, 1845) 251-256.

THE POWER OF WORDS

First printing: *United States Magazine and Democratic Review*, 16
[(June, 1845) 602-604.

Reprinted: **Broadway Journal*, 2 (October 25, 1845) 243-244.

Poe here extended the principle of the conservation of energy to the power of a word once spoken. The story is, in a sense, a forecast of the radio waves.

THE IMP OF THE PERVERSE

First printing: *Graham's Lady's and Gentleman's Magazine*, 27 (July,
[1845) 1-3.

Reprinted: **The Mayflower, for MDCCCXLVI*, Boston, 1846, pp.
[11-12.

The revelation of one phase of Poe's own nature and the criticism of pseudo-science.

THE SYSTEM OF DR. TARR AND PROF. FETHER

First printing: *Graham's Lady's and Gentleman's Magazine*, 27 (Novem-
[ber, 1845) 193-200.

THE FACTS IN THE CASE OF M. VALDEMAR

First printing: *American Review*, 2 (December, 1845) 561-565, as "The
[Facts of M. Valdemar's Case".

Reprinted: **Broadway Journal*, 2 (December 20, 1845) 365-368, as
["The Facts in the Case of M. Valdemar".

Mesmerism "In Articulo Mortis", London, 1846.

Morning Post (London) (January 3, 1846), as "Mesmer-
[ism in America".

Popular Record of Modern Science (January 10, 1846) as "Mesmerism in America. Death of M. Valdemar of New York".

Boston Museum, 2 (August 18, 1849) 79, as "Facts of M. [Valdemar's Case".

This story was taken seriously in England, where it was reprinted as a pamphlet entitled *Mesmerism "in Articulo Mortis". An Astounding and Horrifying Narrative Showing the Extraordinary Power of Mesmerism in Arresting the Progress of Death*. London, 1846. Price three pence.

THE SPHINX

First printing: *Arthur's Ladies' Magazine*, 5 (January, 1846) 15-16.

THE CASK OF AMONTILLADO

First printing: *Godey's Lady's Book*, 33 (November, 1846) 216-218.

THE DOMAIN OF ARNHEIM

First printing: *Columbian Lady's and Gentleman's Magazine*, 7 (March, 1847) 123-129. [A completely rewritten version of "The Landscape Garden".]

MELLONTA TAUTA

First printing: *Godey's Lady's Book*, 38 (February, 1849) 133-138.

HOP-FROG, OR THE EIGHT CHAINED ORANG-OUTANGS

First printing: *The Flag of Our Union*, 4 (March 17, 1849) 2.

This story is usually said to have been derived from an incident given in the *Chronicles of Froissart*. But Poe need not have read these in the original, for an excerpt in the *Broadway Journal* for February 1, 1845, contains all the details he used. No jester and no revenge are in the *Chronicles*. A story, "Frogère and the Emperor Paul", of the revenge of a jester upon the Emperor of Russia, in the *New Monthly Magazine*, XXVIII (1830) 387-392, signed "P", probably suggested the motive of "Hop-Frog". The point is that Poe created the character of Hop-Frog out of incidents in the two narratives, and thus contributed the important portion of the story.

VON KEMPELEN AND HIS DISCOVERY

First printing: *The Flag of Our Union*, 4 (April 14, 1849) 2.

X-ING A PARAGRAB

First printing: **The Flag of Our Union* 4 (May 12, 1849) 2.

Reprinted: *The Spanish Galleon*. Joseph Holt Ingraham. Boston, 1849, [pp. 92-95.

LANDOR'S COTTAGE. A Pendant to "The Domain of Arnheim"
First printing: *The Flag of Our Union*, 4 (June 9, 1849) 2.
"Annie" was Mrs. Richmond (See Introduction). The cottage was based on the Fordham house.

THE NARRATIVE OF ARTHUR GORDON PYM
OF NANTUCKET

First printing: *Southern Literary Messenger*, 3 (January–February, 1837)
[13–16, 109–116. [In Part].

**The Narrative of Arthur Gordon Pym of Nantucket* . . .
[Phila., 1838. [Complete].

Reprinted: *Novel Newspaper*, part 43, London, 1841. [Complete].
For background, Poe drew mainly upon Benjamin Morrell's *Narrative of Four Voyages to the South Seas and the Pacific*, 1822–1831, (1832) and an address by Jeremiah N. Reynolds, given in the House of Representatives in 1836. Poe mentions these in his text.

LETTER TO B——

First printing: *Poems* (1831), pp. 2–29, as "Letter to Mr. ——".
Reprinted: *Southern Literary Messenger*, 2 (July, 1836) 501–503, as
["Letter to B——".

Mr. B—— may have been Elam Bliss, the publisher of the *Poems* of 1831. Poe followed Coleridge in defining a poem as being opposed to a work of science by having for its immediate object pleasure, not truth.

THE CULPRIT FAY, AND OTHER POEMS

Joseph Rodman Drake

ALNWICK CASTLE, WITH OTHER POEMS

Fitz-Greene Halleck

First printing: *Southern Literary Messenger*, 2 (April, 1836) 326–336.
This criticism owes something to Coleridge's *Biographia Literaria*, Chapter XIV, and possibly to A. W. Schlegel — though it is always dangerous to allot a specific source to Poe's work, owing to his assimilative power. Here are his distinctions between Imagination and Fancy, and his definition of Ideality as an essential quality of a poem.

POEMS

William Cullen Bryant

First printing: *Southern Literary Messenger*, 3 (January, 1837) 41–49.

THE OLD CURIOSITY SHOP AND OTHER TALES

MASTER HUMPHREY'S CLOCK

Charles Dickens

First printing: *Graham's Lady's and Gentleman's Magazine*, 18 (May, 1841) 248–251.

Note Poe's defense of the characterization by Dickens of exceptional men and women, and his understanding of the methods of an artist whose material was so different from that of Poe.

THE QUACKS OF HELICON: A SATIRE

L. A. Wilmer

First printing: *Graham's Lady's and Gentleman's Magazine*, 19 (August, 1841) 90-93.

This essay is important because it represents Poe in his indictment of the conditions under which reviewing was conducted in his day. He is not altogether fair in his charges, but he was evidently smarting under the treatment he received from the "Knickerbocker Clique", of which Theodore S. Fay was a member and which had revenged themselves upon him for his criticism of Fay's novel, *Norman Leslie*. The review contains one of his definitions — "True criticism is the reflection of the thing criticized upon the spirit of the critic".

[EXORDIUM TO CRITICAL NOTES]

First printing: *Graham's Lady's and Gentleman's Magazine*, 20 (January, 1842) 68-69.

BALLADS AND OTHER POEMS

Henry Wadsworth Longfellow

First printing: *Graham's Lady's and Gentleman's Magazine*, 20 (March-April, 1842) 189-190; 248-251.

Poe's criticism of Longfellow's *Ballads* is significant because it was written before his unfortunate belief in Longfellow's plagiarisms became an obsession with him. In this essay he showed his ability to select the best of the ballads, and his discussion of the nature of poetry in general is a landmark in our criticism.

TWICE-TOLD TALES

Nathaniel Hawthorne

First printing: *Graham's Lady's and Gentleman's Magazine*, 20 (April-May, 1842) 254; 298-300.

This criticism is preferable to the later revision published in *Godey's* in 1847, which included a reference to the *Mosses from an Old Manse*. The latter has a long and somewhat tiresome discussion of originality.

AMERICAN DRAMA

First printing: *American Review*, 2 (August, 1845) 117-131.

Poe criticizes N. P. Willis for inventing a law which would give Tomaso paternal authority over Isabella in *Tortosa the Usurer*, because of her father's refusal to admit her to her home. There was such a law in

Florence, however, as Poe might have seen by consulting Thomas Roscoe's *Italian Novelists*, (1825) Vol. 4, in which it is made the basis of "La Sepolta Viva" by Domenico Manni.

PREFACE

First printing: *The Raven and Other Poems*, N. Y., 1845. (Unpaged)

PHILOSOPHY OF COMPOSITION

First printing: *Graham's Lady's and Gentleman's Magazine*, 28 (April, [1846] 163-167.

THE RATIONALE OF VERSE

First printing: *Pioneer*, 1 (March, 1843) 102-112, as "Notes on English [Verse".

Reprinted: *Southern Literary Messenger*, (October-November, 1848) [577-585; 673-682.

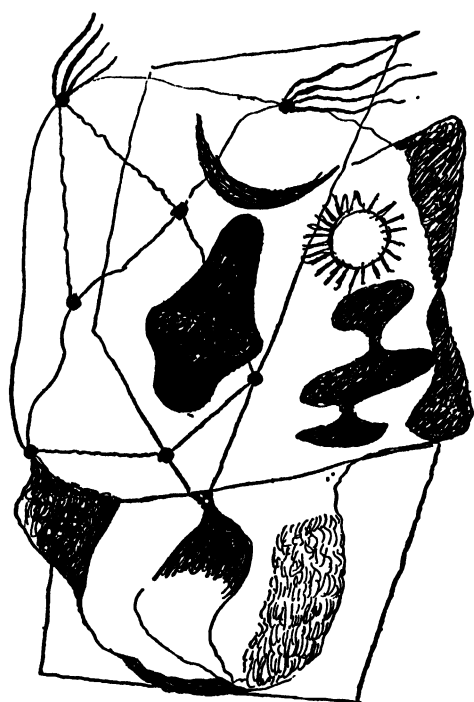
This essay is a revelation of the manner in which one of the most skilful artists in verse could go astray when he discussed the nature and laws of English versification. He was unaware of the history of English versification, made clear fifty years later by Eduard Sievers, and he discourses upon "long" and "short" syllables, which do not occur in English, and fails to recognize the accentual basis of English verse.

THE POETIC PRINCIPLE

First printing: *Home Journal*, No. 36 (August 31, 1850) 1.

Reprinted: *Sartain's Union Magazine*, 7 (October, 1850) 231-239.

Poe modifies somewhat, in this, the best of his essays upon poetry, his earlier objections to the introduction of "Truth" into a poem, but he still insisted on its subservience to "Beauty".



Bibliography

B I B L I O G R A P H I E S

- BRIGHAM, Clarence S. "Edgar Allan Poe's Contributions to Alexander's Weekly Messenger." *Proceedings of the American Antiquarian Society*, 52 (April, 1942) 45-125. (Also published as a separate pamphlet: Worcester, Mass., 1943.)
- CAMPBELL, Killis "Edgar Allan Poe." *Cambridge History of American Literature*. Vol. 2, pp. 452-468.
- CAMPBELL, Killis *The Mind of Poe and Other Studies*. Cambridge, Mass., 1933.
- EVANS, May Garrettson. *Music and Edgar Allan Poe; a Bibliographical Study*. Baltimore, 1939.
- HARRISON, James A. "Bibliography." *The Complete Works of Edgar Allan Poe*. N. Y., 1902. 17 vols. Vol. 16, pp. 355-379.
- HEARTMAN, Charles F. and CANNY, James R. *A Bibliography of the First Printings of the Writings of Edgar Allan Poe*. Hattiesburg, 1940. Rev. Ed., 1943.
- JACKSON, David K. *The Contributors and Contributions to the Southern Literary Messenger*. Charlottesville, Va., 1936.
- . *Poe and the Southern Literary Messenger*. Richmond, Va., 1934.
- O'NEILL, Edward H. "Poe-Griswold-Harrison Text of the 'Marginalia.'" *American Literature*, 15 (November, 1943) 238-250.
- OSTROM, John H. *Check List of Letters to and from Poe*. Charlottesville, Va., 1941.
- QUINN, Arthur H. "Bibliography." *Edgar Allan Poe. A Critical Biography*. N. Y., 1941. pp. 763-770.
- ROBERTSON, John W. *A Bibliography of the Writings of Edgar A. Poe*. San Francisco, 1934. 2 vols.
- STEDMAN, E. C. and WOODBERRY, G. E. "Bibliography." *The Works of Edgar Allan Poe*. Chicago, 1894-1895. Vol. 10, pp. 267-281.
- WHITTY, J. H. "Bibliography." *Complete Poems of Edgar Allan Poe*. Boston, 1917 (Rev. Ed.). pp. 331-339.
- WYLLIE, John C. "A List of the Texts of Poe's Tales." *Humanistic Studies in Honor of John Calvin Metcalf*. Charlottesville, Va., 1941. pp. 322-338.

C O L L E C T E D W O R K S

- The Works of the Late Edgar Allan Poe, with a Memoir by Rufus Wilmot Griswold and Notices of His Life and Genius by Nathaniel Parker Willis and James Russell Lowell*. N. Y., 1850-1856. 4 vols.

- The Works of Edgar Allan Poe.* Newly Collected and Edited with a Memoir, Critical Introduction and Notes by Edmund Clarence Stedman and George Edward Woodberry. Chicago, 1894-1895. 10 vols.
- The Complete Works of Edgar Allan Poe.* Edited by James A. Harrison. N. Y., 1902. 17 vols.
- The Poems of Edgar Allan Poe.* Edited by Killis Campbell. Boston, 1917.
- Poe's Short Stories.* Edited by Killis Campbell. N. Y., 1927.
- Tales of Edgar Allan Poe.* Edited by James Southall Wilson. N. Y., 1927.
- Selected Poems of Edgar Allan Poe.* Edited by Thomas Ollive Mabbott. N. Y., 1928.

S E P A R A T E W O R K S

- Tamerlane and Other Poems.* By a Bostonian. Boston, 1827.
- Tamerlane and Other Poems.* Reproduced in Facsimile from the Edition of 1827, with an Introduction by Thomas O. Mabbott. N. Y., 1941.
- Al Aaraaf, Tamerlane, and Minor Poems.* Baltimore, 1829.
- Al Aaraaf, Tamerlane, and Minor Poems.* Reproduced from the Edition of 1829, with a Bibliographical Note by Thomas O. Mabbott, N. Y., 1933.
- Poems. Second Edition.* N. Y., 1831.
- Poems. Second Edition.* Reproduced from the Edition of 1831, with a Bibliographical Note by Killis Campbell. N. Y., 1936.
- The Narrative of Arthur Gordon Pym, of Nantucket, Comprising the Details of a Mutiny and Atrocious Butchery on Board the American Brig Grampus, on her Way to the South Seas in the Month of June, 1827.* N. Y., 1838.
- The Conchologist's First Book; Or, A System of Testaceous Malacology.* Phila., 1839.
- Tales of the Grotesque and Arabesque.* Phila., 1840. 2 vols.
- The Prose Romances of Edgar A. Poe. Uniform Serial Edition No. 1. The Murders in the Rue Morgue and The Man That Was Used Up.* Phila., 1843.
- The Raven and Other Poems.* N. Y., 1845.
- The Raven and Other Poems by Edgar Allan Poe.* Reproduced in Facsimile from the Lorimer Graham Copy of the Edition of 1845 with Author's Corrections. With an Introduction by Thomas O. Mabbott. N. Y., 1942.
- Tales.* N. Y., 1845.
- Eureka: A Prose Poem.* N. Y., 1848.

L E T T E R S

- The Letters of Edgar A. Poe to George W. Eveleth.* Edited by James Southall Wilson. Charlottesville, Va., 1924. [Originally published in the *Alumni Bulletin of the University of Virginia*, 17 (January, 1924) 34-59.]
- "The Letters from George W. Eveleth to Edgar Allan Poe," edited by Thomas O. Mabbott in *Bulletin of the New York Public Library*. New York, 1922. Reprinted separately, 1922.
- Edgar Allan Poe Letters Till Now Unpublished, in the Valentine Museum, Richmond, Virginia.* Introductory Essay and Commentary by Mary Newton Stanard. Phila., 1925.
- Edgar Allan Poe Letters and Documents in the Enoch Pratt Library.* Edited by Arthur Hobson Quinn and Richard H. Hart. N. Y., 1941.

B I O G R A P H I C A L A N D C R I T I C A L

- ALLEN, Hervey, *Israfel. The Life and Times of Edgar Allan Poe*, 2 vols. N. Y., 1926. Revised Edition, 2 vols. in one (1934).
- BAUDELAIRE, Charles, "Edgar Poe, sa vie et ses oeuvres" in *Histoires Extraordinaires, traduit D'Edgar Poe*, Paris, 1856. Vol. VI of *Oeuvres Complètes de Ch. Baudelaire*, Paris, 1891.
- , "Notes Nouvelles sur Edgar Poe" in *Nouvelles Histoires Extraordinaires, traduit D'Edgar Poe*, Paris, 1857. Vol. VII of *Oeuvres Complètes de Ch. Baudelaire*, Paris, 1892.
- CAMPBELL, Killis, "Poe," in *Cambridge History of American Literature* (N. Y., 1918), II, 55-69.
- , *The Mind of Poe, and Other Studies*. Cambridge, 1932.
- Facts About Poe. Portraits and Daguerreotypes of Edgar Allan Poe.* By Amanda P. Schulte, with a sketch of the Life of Poe, by James S. Wilson, University of Virginia Record Extension Series, X, No. 8, April, 1926.
- FRENCH, John C., "Poe and the Baltimore Saturday Visiter," *Modern Language Notes*, 33 (May, 1918) 257-267.
- HARRISON, James A., *Life and Letters of Edgar Allan Poe*, 2 vols. N. Y., 1903. Revision of Vols. I and XVII in Virginia Edition.
- INGRAM, John H. *Edgar Allan Poe, His Life, Letters, and Opinions*, 2 vols. London, 1880; revised editions, 1 vol., 1884, 1891.
- LAUVRIÈRE, Émile, *Edgar Poe. Sa vie et son oeuvre*. 2 vols. Paris, 1904.
- , *Le Génie Morbide D'Edgar Poe. Poésies et Contes*. Paris, n.d. [1935].
- LEMONNIER, Léon, *Edgar Poe et la Critique Française de 1845 à 1875*. Paris, 1928.

- LEMONNIER, Léon, *Les Traducteurs d'Edgar Poe en France de 1845 à 1875: Charles Baudelaire*. Paris, 1928.
- LOWELL, James Russell, "Our Contributors, No. XVII, Edgar Allan Poe," *Graham's Magazine*, 27 (February, 1845) 49-53.
- MABBOTT, Thomas Ollive, Editor, *Merlin, Baltimore, 1827, Together with Recollections of Edgar A. Poe by Lambert A. Wilmer*. N. Y., 1941.
- PHILLIPS, Mary E., *Edgar Allan Poe, the Man*, 2 vols. Phila., 1926.
- QUINN, Arthur H., *Edgar Allan Poe: A Critical Biography*. N. Y., 1941.
- WHITMAN, Sarah Helen, *Edgar Poe and his Critics*. N. Y., 1907.
- WOODBERRY, George, *Edgar Allan Poe*. Boston, 1885. (American Men of Letters.)
- , *The Life of Edgar Allan Poe, Personal and Literary, with His Chief Correspondence with Men of Letters*, 2 vols. Boston, 1909.

